SELECT KĀKATĪYA TEMPLES

DR. M. RAMA RAO, M.A., Ph.D., B.ED.



PUBLISHED BY:

3RI VENK TESVARA UNIVERSITY, 726-14509545 TIRUPATI. 1966

Rao

Price: Rs. 5/-

GOVERNMENT OF INDIA ARCHÆOLOGICAL SURVEY OF INDIA ARCHÆOLOGICAL LIBRARY

ACCESSION NO. 44412 CALL No. 726. 14509545

Rao

D.G.A. 79

Me Airector General Archaedo gical Buney of India New Welkir.





GENERAL EDITOR-M. RAMA RAO

SELECT KĀKATĪYA TEMPLES

14410

Dr. M. RAMA RAO, M.A., Ph.D., B.ED.

Professor of History,

Sri Venkatesvara University, TIRUPATI



726.14509545 Rag PUBLISHED BY:

SRI VENKATESVARA UNIVERSITY,

TIRUPATI.

1966

Price: Rs. 5/-

STATE OF THE PARTY OF THE PARTY

LTM. No. 44412

Ace. No. 44412

Date 14.6. 1966

726.14509545/Rao

THE BHARATI VIJAYAM PRESS, TRIPLICANE, MADRAS-5. I saw some of the Kākatīya monuments of Telingāna and Rāyalasīma during the course of my survey of Kākatīya inscriptions as a Research Student in the Indian History and Archaeology Department of the Madras University, between 1928 and 1930. After the publication of part of my monograph entitled The Kākatīyas of Warangal, I wanted to publish the remaining part also adding a chapter on the monuments of the Kākatīya period. I prescribed to one of my Research Students in the Osmania University the study of Cālukyan and Kākatīya temples of Telingāṇa in 1956 and surveyed a few Kākatīya temples. But my attention was diverted to the study of the Sātavāhana coins in various museums and private collections and I was busy with this work till 1958. I left Hyderabad in 1959 and could not resume my work on the Kākatīya monuments.

After joining the Sri Venkatesvara University, Tirupati, as Professor of History, I started a more ambitious scheme, the survey of the temples of Andhradés'a. I surveyed the Eastern Cāļukyan and Early Cāļukyan temples and prepared two monographs on these temples which have been published by the Archaeological Department of Andhra Pradesh. I then surveyed the temples of Śriśailam and prepared a monograph which is to be published by the same department. Another monograph on the temples of Kalinga has been published and another, entitled the Śaivite Deities of Āndhradēsa, is under publication by the Sri Venkatesvara University. I was able to find time during the summer vacation of 1964 to devote my attention to the Kākatīya monuments.

I have included in this monograph detailed descriptions of the temples of Hanumakonda, Warangal. Pālampēta, Ghanapūr, Kaṭāchpūr. Jākāram, Panagal, Tripurāntakam and Pillalamarri. There are many more Kākatīya temples in Telingāṇa which require attention. I have given, in the Appendix, a list of these temples about which I could obtain information. The temples selected by me are representative of the Kākatīya style of architecture. I have discussed, in a separate section at the end, the main features

received from pullian (By M. Roma Rao) whier oppholographs dt 15/10/18

of this style. I hope to discuss these features further, comparing them with the Later Calukyan and Hoysala styles, in my forthcoming book, entitled The Art and Architecture of Andhradesa.

I am grateful to Dr. V. C. Vamana Rao, M.A., Ph.D. (Dublin), the Vice-Chancellor of the Sri Venkatesvara University, for kindly sanctioning the funds required for the publication of this monograph. The Director-General of Archaeology in India has kindly permitted me to re-produce some of the picture post-cards published by his department. The Superintendent of the S. E. Circle of the Archaeological Surrvey of India and the Director of Archaeology, Andhra Pradesh, have given me all the facilities needed during the course of my survey of the monuments under their respective jurisdictions. Sri R. C. Gurumurti, the former Archaeological Care-taker at Warangal, accompanied me during the course of my survey of the monuments at Warangal and its neighbourhood and was of great help. Miss. A. Suryakumari, M.A., Research Assistant in my department and my former pupil, has prepared the plans of temples included in this monograph. Sri V. Kamesvara Rao, M.A., Tutor in my department and a former pupil of mine, helped me in correcting the proofs. The Bharati Vijayam Press, Madras, evinced keen interest in the printing of this monograph.

I express my sincere thanks to all these officials and friends.

of him and the second of the s

Sri Venkatesvara University, Tirupati, 10th January, 1966.

M. RAMA RAO,
Author.

CONTENTS

things and the second s		
Temples of Hanumakonda		1-26
Temples of Warangal Fort	***	27-38
Temples of Katachpur	0.07	39
Temples of Jäkärm	***	40
Tripurāntakešvara Temple	***	41-48
Temples of Palampeta	***	49-81
Temples of Ghanapûr		82-87
Temples of Panagal	***	88-89
Temples of Pillalamarri	***	90-98
Architectural features		99-104
LIST OF ILLUSTRATIONS		

- Pl. I 1. Triple shrine, Hanumakonda—Front view.
 2. Triple shrine, Hanumakonda—Side view.
- Pl. II 1. Triple shrine, Hanumakonda—Porch.
 2. Triple shrine, Hanumakonda—Surya shrine.
- Pl. III 1. Triple shrine, Hanumakonda—Miniature shrine on wall.

 2. Triple shrine, Hanumakonda—Miniature vimānas on pilas-

ters.

- Pl. IV 1. Triple shrine, Hanumakonda—Miniature shrine on wall, Vāsu-dēvēšvara.
 - Triple shrine, Hanumakonda—Visnu on pillar, Väsudëvës'vara.
- Pl. V 1. Triple shrine, Hanumakonda—Architrave above Antarāla, Vāsudēvēšvara.
 - Triple shrine, Hanumakonda—Rudrēśvara shrine.
- Pl. VI 1. Triple shrine, Hanumakonda-Wall of Rudres'-vara shrine.
 - Triple shrine, Hanumakonda—Pillar in Manjapa.

- Pl. VII 1. Triple shrine, Hanumakonda—Nandi before the shrine.
 - Triple shrine, Hanumakonda—Piliared Manjapa before shrine.
- P1. VIII 1. Stone wall with steps-Warangal fort.
 - 2. Virabhadra temple -Warangal fort.
- Pl. IX 1. Old excavated site -Warangal fort.
 - Törana Warangal fort.
- Pl. X 1. Two Toraņas —Warangal fort.
 - Slab with miniature shrines —Warangal fort.
 - 3. Pillar capital —Warangal fort.
- Pl. XI 1. Corner piece -Warangal fort.
 - 2. Sculptured slab -Warangal fort.
- Pl. XII 1. Sculptured slab —Warangal fort.
 - Elephant frieze —Warangal fort.
- Pl. XIII 1. Sculptured slab -Warangal fort.
 - 2. Svayambhu temple -Warangal fort.
- Pl. XIV 1. Ekaśilā, distant view-Warangal fort.
 - 2. Ekaśilő, close view -Warangal fort.
- Pl. XV 1. Dēvī shrine —Warangal fort.
 - Jangamēśvara temple—Warangal fort.
 - Great temple, Pălampĕța Side view.
 Great temple, Pălampĕța Front view.
- Pl. XVII 1. Great temple, Pālampēṭa-Porch-

PI. XVI

- 2. Great temple, Palampeta-Walls.
- Pl. XVIII 1. Great temple, Pålampëta-Bracket figure.
 - 2. Great temple, Pålampeta-Bracket figure.
- Pl. XIX 1. Great temple, Palampêța-Bracket figure.
 - 2. Great temple, Palampeța-Bracket figure.

- Pl. XX 1. Great temple, Pālampēţa-Bracket figure.
 - 2. Great temple, Palampeta-Bracket figure.
- Pl. XXI 1. Great temple, Palampeța-Sculpture in porch.
 - 2. Great temple, Palampeța-Sculpture in porch.
- Pl. XXII 1. Great temple, Palampeța-Sculpture in porch.
 - 2. Great temple, Palampeta-Sculpture in porch.
- Pl. XXIII 1. Great temple, Palampeța-Sculpture in porch.
 - 2. Great temple, Palampeta-Sculpture in porch.
- Pl. XXIV 1. Great temple, Palampeța-Pillar in Mantapa.
 - Great temple, Pālampēṭa—Sculpture on Manṭapa pillar.
- Pl. XXV 1. Great temple, Palampēța-Pillar sculptures.
 - 2. Great temple, Palampēța-Pillar sculptures.
- Pl. XXVI 1. Great temple, Palampēța-Pillar sculptures.
 - 2. Great temple, Palampeta-Pillar sculptures.
- Pl. XXVII 1. Great temple, Palampeța-Pillar sculptures.
 - 2. Great temple, Palampeța-Pillar sculptures.
- Pl. XXVIII 1. Great temple, Pšlampēța-Pillar sculptures.
 - 2. Great temple, Palampēța-Pillar sculptures.
- Pl. XXIX 1. Great temple, Palampēța-Pillar sculptures.
 - 2. Great temple, Pălampeța-Pillar sculptures.
- Pl. XXX 1. Great temple, Palampeța-Underside of Mantapa ceiling.
 - 2. Great temple, Palampeta-Underside of Mantapa ceiling.
- Pl. XXXI 1. Great temple, Palampeta-Sculpture on band.
 - 2. Great temple, Pălampēța-Sculpture on band.
- Pl. XXXII 1. Great temple, Palampeța-Sculpture on band.
 - 2. Great temple, Palampeța-Sculpture on band.
- Pl. XXXIII 1. Main temple, Ghanapur-Front view.
 - 2. Main temple, Ghanapur-Antarala entrance.
- Pl. XXXIV I. Main temple, Ghanapur-Wall.
 - 2. Main temple, Ghanapur-Wall.,

- Pl. XXXV 1. Main temple, Ghanapūr-Pillar braeket.
 - 2. Main temple, Ghanapur.
- Pl. XXXVI 1. Group of temples, Ghanapur.
 - 2. Shrine with three porches, Ghanapūr,
- Pl. XXXVII 1. Group of shrines, Ghanapur.
 - 2. Shrine, Ghanapur.
- Pl. XXXVIII 1. Triple shrine, Panagal-Front view.
 - 2. Triple shrine, Panagal-Back view.
- Pl. XXXIX 1. Erakēśvara temple, Pillalamarri-Front view.
 - Erakēśvara temple—Pillalamarri, view of porch.
- Pl. XL 1. Nāmēśvara temple, Pillalamarri.
 - 2. Triple shrine- Pillalamarri.
- Pl. XLI 1. Erakēśvara temple, Pillalamarri-Full view.
 - 2. Erakësvara temple, Pillalamarri-Back view.

PLANS

- 1. Triple shrine-Hanumakonda.
- 2. Warangal fort.
- 3. Great temple, Palampeta.
- 4. Temples of Ghanapür.
- 5. Erakēśvara temple, Pillalamarri.
- 6. Namēšvara temple, Pillalamarri.

I. THE TEMPLES OF HANUMAKONDA

Hanumakonda is a flourishing town situated six miles from Warangal, the headquarters of a district of that name in the Telingana part of Andhra Pradēsh. This town once enjoyed great renown as the earlier capital of the imperial Kākatīya dynasty. It is surrounded by a number of hills which must have added to its strength and security in the old days.

According to one tradition, two brothers, named Anumadu and Kondadu. founded this township. The present name, Hanumakonda, is a corruption of the name Anumakonda or Anmakonda which figures in the inscriptions. It is possible that having been a popular Jaina centre, as indicated by the traditional accounts and numerous Jaina sculptures on the hills round the old citadel, it was originally named Ambakouda, after one of the Jaina S'asanadevis and that the name came to be corrupted subsequently into Ammakonda and Anmakonda. It is known as Anamakondapura in the Kakatiya records. The place seems to have enjoyed considerable importance in the 9th and 10th centuries A.D. for, an inscription recording gifts of money made by Mahasamantadhipati Satyaśraya Bhīmarasa a subordinate of the Rāstrakuta king, Amoghavarşa, has been found at Kazīpet, near Hanumakonda.(1) Subsequent to the fall of the Rastrakutas in the last quarter of the 10th century, the Anumakonda region was annexed by the Western Calukyas. During the reign of Trailokyamalla Somesvara I, this region was being governed by minor chieftains like Kodavarti Dugga who governed Purakotapura and Gonna. Prola I (1030-1075), the first ruler of the Kakatiya family, who was then master of the Koravi region in the Warangal district, defeated these minor rulers and obtained the Anmakonda-visaya as a fief from the Calukyan emperor(s). Thereafter, he seems to have shifted to Anmakonda and made it his capital. This town enjoyed that status till Rudradeva, the fifth ruler of the Kakatiya family, made Warangal the joint capital.(3) This monarch's nephew, Gapapatideva, finally made Orugallu or Warangal the permanent capital.

^{1.} Kannada Inscriptions in Andhra Pradesh, Wg. 18.

M. Rama Rao – Kākatī yasamehika App. Ins. 1.

^{3.} Ibid p. 12.

The old citadel of Anmakonda can still be seen a little distant from the modern town. There is a wide gap in a chain of hills here with two big hills and two small hillocks. These hills and hillocks have been joined by high mud walls so as to form a secure fortress. There is a stone gateway leading into this citadel with a hill on either side. There are two hillocks to the left joined by a mud wall and a big hill known as the Padmäksī hill to the right also connected with a mud wall. Opposite this gateway is another, situated in another mud wall. There are two temples in this citadel, the Padmäksī temple and the temple of Siddhēśvara.

Inscriptions supply interesting information about the rulers of Anmakonda and the temples that existed in this town:

- Gifts of money were made to some local temple by Mahāsāmantādhipati Satyāśraya Bhīmarasa, a subordinate of the Rāṣṭrakūṭa king, Amōghavarṣa.(*)
- (2) In. S. 1001, on the occasion of a solar eclipse, Mahā-mandalēśvara Bēta II gifted 10 mārtus of land to god Prolēśvara, obviously set up by him, in the name of his father, Prola I, in the temple of Bētēśvara, built by himself.(*)
- (3) Bēta II, son of Prola I, built a temple named after himself and excavated a tirtha named S'ivapura and laid a garden in Anmakonda.(*)
- (4) Bēta II, a mahāmandalēšvara, a māhsēvara and the Lord of Anamakonda, gifted two tanks, named Kēsarisamudramu and Setti-kere, at the time of the installation of Varuna. (1)
 - (5) In the year 42 of the Cälukya Vikrama Era, Mailama, the wife of Pergade Bëta, the minister of king Kākati Prola (II), built on the hill at Hanumakonda, a temple named the Kadalālaya Basadi. Mahāmandalāšvara Mēļarasa of Ugravādi, gifted land under a tank in Orugallu to this deity. Pergade Bēta, was the son of

^{4.} KIAP., Wg. 18.

^{5.} Corpus of Telingana Inscriptions, no. 6.

^{6.} Ibid no. 7.

^{7.} Ibid no. 5.

Yakapabbe and Vaijadandadhinatha, a minister of Prola's father, Beta II.(1)

- (6) Bēta II created S'ivapura to the south-west of Anama-konda. His son, Prola II, gifted in S. 1012, a village to Aliya Rāmēšvarā pandita, a Kālāmukha and the head of the Mallikārjuna-S'ilāmatha of S'riparvata. The Nakaram of the town of Anamakonda gifted a lamp to god Umā-Bētēšvara in the town. (*)
- (7) During the reign of Kākatīya Gaņapatidēva, the local merchant organisation gifted āyālu or taxes on various articles of merchandise to god Vīrabhadrēśvara of Anamakonda. (19)
- (8) A certain Gösagi Isvaradēva installed in Rudrésvaram, Caturmukhadēva, Dēvī and Dēva, Umāmahēsvara and 1000 lingas and gifted 6 mādas and martus of land to these deities for the prosperity of his overlords, the Kākatīya kings. (11)

THE PADMAKSI TEMPLE

This temple is situated on a big hill to the north of the fortress of Anmakonda. A Kannada inscription, located before this shrine, mentions this temple as the Kadalalaya-basadi or the temple of Kadalalaya.

There is a small pond, known as the Padmākṣi-guṇḍam, at the foot of the hill. A flight of narrow steps goes up the hill from this pond to the temple. The shrine on the hill consists of the Garbhagṛha and a small maṇṭapa before it. The vimāna above the temple is a narrow stepped pyramid with a square sikhara. There is no image in the centre of the Garbhagṛha but on the rock to the left inside are to be found the figures of a Jaina Tīrthankara and his yakṣa and yakṣiṇī who is now being worshipped as Padmākṣī.

It is not known how the goddess Kadalālaya, for whom this shrine was originally built, came to be known as Padmākṣī.

^{8.} KIAP, Wg. 15

^{9.} CTI no. 12.

^{10.} Ibid no. 14

^{11.} Ibid no. 4

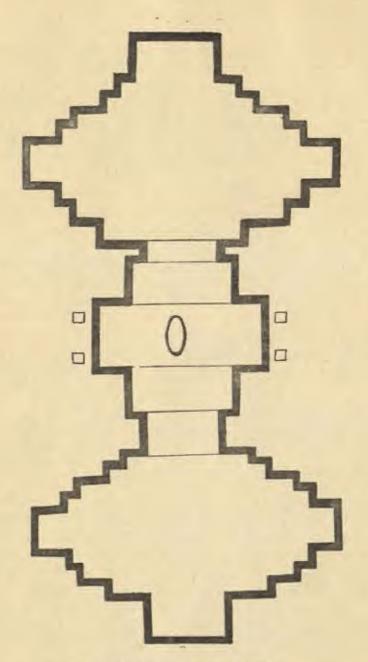
There is no similarity in the names. According to one view(13) this Padmāksī may be identical with Ambā or Padmāvatī, two S'asandevis of the Jaina pantheon. The Padmaksi of today has two arms. Amba or Ambika, the S'asanadevi of the 22nd Tirthankara, must have Simhalanchana and four hands holding a bundle of mangos in the right hands and an aikusa and a child in the left hands. So the Padmaksi of today cannot be identified with Ambā or Ambikā. Padmāvatī is the Śāsanadēvī of Pārśvanātha, the 23rd Tirthankara. She must have the Hamsa-lanchana and four hands. According to the Digambara Jaina tradition, there ought to be five serpent hoods above her head, while according to the Svētāmbara tradition her vehicles are Kukkuja and Sarpa and she must hold lotus and pasa in the right hands and fruit and ankusa in the left hands.(15) The Padmaksi of today does not confirm either to this description of Padmavati. That the shrine was the basadi of Kadalalaya built by Mailama in the reign of Prola II cannot be denied because the concerned inscription is opposite the shrine and also because very near the inscribed slab and on the rock are to be found the figures of a man and a woman to the right of a figure of Parsyanatha and because in all probability these figures represent Mailama and her husband, Pergada Beta. It is possible that the original idol of Kadalalaya was removed from this shrine.

It has been suggested above that the town was originally named Ambakonda. In that case, the hill on which this shrine is located must have been known as Ambakonda and the deity in the shrine must have been Amba, This leads to some reasonable inferences. This S'asanadevi, Ambika, was also known as Kusmandini. According to one late inscription, a Kusmanda creeper issued a son by the grace of Kākatī, the para-saktī. This son and his descendants came to be known as the Kakatiyas. The Prataparudriya of Vidyanatha states that Kakati was the name of Durga. The goddess Kakati was the tutellary deity of the Kākatīyas and there was a famous temple of this deity in the city of Warangal. The early Kākātīyas who ruled from Anmakonda as their capital had the title Kakatipura-Varadhisyara or Lord of the town of Kakati. It follows from this that Anmakonda had the alternative name of Kakatipura. Taking all these facts together it may be surmised that the Kadalalaya and the

^{12.} I.A. XXI, p. 257

^{13.} Ibid 1903, p. 459 and 1927 p. 20.





The triple shrine—Hanumakonda (to face p. 5.)

Kākatī of the inscriptions may be identical and that the Kākatīyas adopted Ambā or Kūşmāndinī or Kadalālaya, the Sāsanadēvī of the Jainas as their tutellary deity, identified her with Durgā, so as to suit their Hindu persuasion and worshipped her as Kākatamma.

THE THOUSAND PILLARED TEMPLE

This is the principal temple of Hanumakonda and is situated at the end of the town. It faces the south and is in two sections - a triple shrine in the north and a mantapa in the south with a narrow platform connecting the two.

The Compound:-This temple is enclosed by a big compound of low walls built of large blocks of stone rivetted into each other. The main entrance is in the east and contains a mantapa of two pillars. Adjacent to it is a granite pillar containing the well known inscription of Kakati Rudradeva recording the date of the construction of the temple. This Kakatiya king led a series of successful expeditions, defeated a number of rival chieftains and extended his kingdom up to Kalyani in the west, the Malyavanta hill in the north, the sea in the east and Śriśailam in the south. He raised this temple to gods Rudra, Vasudeva and Sorya as a token of his gratitude and as a symbol of his great victories. There is a big well with steps in the north-eastern corner of the compound. There is a second entrance in the north. About the middle of the west wall of the compound is a mantapa with two pillars in the front. There is another opening in the south now serving as the main entrance for the visitors.

The Plan of the Temple:—This temple is on a double platform and consists of a central mantapa or hall with three shrines (Pl. I-1), the Rudres'vara to the west, the Vasudeva to the north and the Surya to the east (Pl. I-2) and an entrance porch in two sections to the south (Pl. II-1). The plan is of the star shape with several angles and returns.

The Upapītha:—The Upapītha, the lowest member on the elevation, is mostly buried in the ground and is visible in its entirity only in a few places. It is 4' 8" high and contains upāna, paṭṭa, vājana, paṭṭa, gala cut into compartments decorated with four petalled lotuses, paṭṭa, dvipaṭṭa, three paṭṭas, narrow gala

and alingapttika. The top of this Upapitha constitutes a pradaksina, y' wide.

The Adhistana:—This member, which constitutes the upper platform, is 3' 5" high and consists of upāna, paṭta with a semicircular projection at the end, moulding, paṭṭa, gala, three paṭṭas, dvipaṭṭa, two paṭṭas, gala, and āliṅgapaṭṭkā.

The Porch:—This porch is in the south and leads into the Mukhamantapa or hall and is in two sections, one lower and the other higher, with a flight of steps in the middle. The lower section has four pillars, two in the front and two at the back. Each of the front pillars has the pāda in two sections with a semicircular gable on each face, a thick rectangular block, narrow deep recess, two narrow pattas, a wide part with creeper decorations in compartments, a wide round recess, narrow patta, a wide band with lotus decoration in eight sections, a narrow patta, wide round recess, patta, narrow recess, patta, a stout square block, narrow recess, patta, simhalalāta on each face, part like an inverted bell, narrow patta, a semicircular part, lotus, square phalaka and the capital with a roll at the end having a lotus leaf hanging below.

Each back pillar has a stout rectangular block, narrow recess, two pattas, wide part in eight sections with creeper design on each, wide recess, narrow patta, wide patta, narrow patta, wide recess, part in eight sections each containing two fruits and one leaf, two leaves, two narrow pattas, wide patta, recess, wide rectangular block, part like an inverted bell with semicircular elevation on each face, three pattas, a wide round part, lotus, phalaka and capital with roll and leaf.

The underside of the ceiling outside the pillars is cut into narrow compartments by vertical and horizontal rafters. There is a lotus bud at each angle and a row of buds on the underside of the edges. The underside of the ceiling above the pillars has a triple lotus with a bud in the centre. There is a triple lotus in the centre on the underside of the front and back horizontal beams.

The four pillars in the rear part of the porch which is higher, are all alike. Each of them has a rectangular block, recess, part a, recess, part in eight sections each decorated with the creeper and Śrīvatsa designs, round gaļa, wide moulding, round gaļa, paṭṭa,

part in eight sections with decorations, plain patts in eight sections, round recess, round moulding, round recess, part in eight sections with bead decorations, three patts, recess, patts, stout rectangular block, recess, patts, recess, patts, semicircular elevation on each face, round part with bead decoration all round, recess, round moulding, recess, round moulding, phalaka and roll and leaf capital.

Beyond this porch there is a low vedī, 31 high on the adhistāna supporting the pillars, each 10'4" high on the roof. The inner side of the base of this vedi is cut into compartments by short pilasters, each compartment containg a lotus of four petals. The outer side of the vedi is in two sections, the bottom one narrow and the top one broad, both cut by short pilasters into compartments each containing a lotus of four petals. Above that part of the ved? which connects the hind pillars of the higher section of the porch and the side shrines, there is a slanting slab used for resting the back. The outer side of this slab is decorated with a horizontal row of six miniature vimanas. Each of these vimanas is in two sections, one projecting from the other. The prastara of each of them contains five broad horizontal bands, each marking a tala or storey surmounted by a round Sikhara and kalasa. There is a lotus between each pair of vimanas. Above this row of vimanas is another part containing pilasters and lotuses in compartments. Above this is a band containing four petalled lotuses.

The shrine of Sūrya (Pl. II-2):—The base of the walls of this shrine which are above the adhistāna and are 14'8" high contains from bottom to top, a broad paṭṭa, wide gala in four sections projecting from each other, another broad paṭṭa, recess cut into compartments each with a lotus inside, moulding in three sections each projecting from the other, and with a semicircular elevation in the centre and the base of projection above in two parts separated by a recess with a block in the centre containing an inverted Śrīvatsa symbol. Above this is the wall proper.

The South Wall: - This wall is decorated as follows from west to east: -

(a) Projection with a pilaster surmounted by a miniature vimana of five flat receeding bands, each marking a tala, a central conical band reaching up to the phalaka, gala, round Sikhara and kalasa.

- (b) Recess with a miniature vimana as above containing five talas.
- (c) Wide projection with a kōṣṭa of two pilasters. Inside it is a deity standing in samabhanga with four hands and a snake curled behind him with its hoods spread above the head. There is a plain kapōṭa above the kōṣṭa and above it are three miniature vimānas. Of the two vimānas on the sides, one has seven talas and the other twelve talas. Both have āmalaka šikharas. The central vimānā is in two storeys each with a deity inside. This shrine has a Nāgara sikhara (Pl. III-1.)
- (d) Recess with a miniature vimana of five talas and round sikhara on a pilaster.
- (e) Projection with a pillar containing a deity figure at the base.
- (f) Recess with a miniature vimana of five talas on a pilaster.
 - (g) Projection with a pillar.
- (h) Recess with a miniature vimana of eight talas and Nagara sikhara on a pilaster.
 - (i) Projection with a pillar.
- (j) Recess with a miniature vimāna with round sikhara on a pilaster.
- (k) Wide projection with a miniature shrine. This shrine has a low parapet in the front at the base, double pillars on the sides and a flat projecting kapòta. Above the kapòta is a row of three miniature vimānas. The vimānas on the sides have an ayatāsra part surmounted by an āmalaka sikhara and a conical central band. The central vimāna has eight talas surmounted by an āmalaka sikhara, and a conical central band decorated with the creeper design. The underside of the ceiling inside the shrine contains a double lotus with a bud in the centre The outer side of the low parapet before the shrine is decorated with a row of lions, elephants, swans, pūrņakalašas and women in dance poses. Below the parapet there is an inverted Śrlvatsa symbol and below it a miniature vimāna with āmalaka sikhara.
- (I) Recess with a miniature vimana on a pilaster (Pl. III-2).

- (m) Projection with a pillar.
- (n) Recess with a miniature vimāna of eight talas surmounted by an āmalaka šikhara, on a pilaster.
 - (o) Projection with a pillar.
- (p) Recess with a miniature vimāna of eight tālas surmounted by a Nāgara šikhara on a pilaster.
- (q) Projection with a pillar with the figure of Sūrya at the base.

The east wall:—This wall is generally similar to the south wall. It is decorated as follows:—

- (a) Projection with a pillar with the figure of Sūrya at its base.
- (b) Recess with a miniature vimana of eight talas on a pilaster.
- (c) Projection with a pillar containing a sculpture at its base, now worne out.
- (d) Recess with a miniature vimāna of seven talas and an amalaka šikhara and conical band on a pilaster.
- (e) Projection with a pillar with a sculpture at its base now worne out.
- (f) Recess with a miniature vimāna on two slender pilasters with a flat kapāta having makaramukhās at the ends and a surmounting Nāgara šikhara of the distended type.
- (g) Broad projection with a miniature shrine. There is a low parapet in front of the shrine at the base decorated with compartments containing the figures of a horse with the forelegs raised, two lotuses, a human figure, Pūrnakalasa, sinihalalāta, horse, lion with the forelegs raised and a running elephant. There are double pillars supporting a plain projecting kapōta. Above the kapōta is a horizontal block with a makaramukha on either side surmounted by an āyatāsra sikhara with a row of three kalasas above it. In the portion above this are three miniature vimānas. One side vimāna has six talas and a round sikhara and the other is round from bottom to top. The central vimāna has an āyatāsra sikhara.

- (b) Recess with a miniature vimana as above containing five talas.
- (c) Wide projection with a kosta of two pilasters. Inside it is a deity standing in samabhanga with four hands and a snake curled behind him with its hoods spread above the head. There is a plain kapota above the kosta and above it are three miniature vimānas. Of the two vimānas on the sides, one has seven talas and the other twelve talas. Both have āmalaka šikharas. The central vimānā is in two storeys each with a deity inside. This shrine has a Nāgara šikhara (Pl. 111-1.)
- (d) Recess with a miniature vimana of five talas and round sikhara on a pilaster.
- (e) Projection with a pillar containing a deity figure at the base.
- (f) Recess with a miniature vimana of five talas on a pilaster.
 - (g) Projection with a pillar.
- (h) Recess with a miniature vimana of eight talas and Nagara sikhara on a pilaster.
 - (i) Projection with a pillar.
- (j) Recess with a miniature vimana with round sikhara on a pilaster.
- (k) Wide projection with a miniature shrine. This shrine has a low parapet in the front at the base, double pillars on the sides and a flat projecting kapōta. Above the kapōta is a row of three miniature vimānas. The vimānas on the sides have an āyatāsra part surmounted by an āmalaka šikhara and a conical central band. The central vimāna has eight talas surmounted by an āmalaka šikhara, and a conical central band decorated with the creeper design. The underside of the ceiling inside the shrine contains a double lotus with a bud in the centre. The outer side of the low parapet before the shrine is decorated with a row of lions, elephants, swans, pūrņakalašas and women in dance poses. Below the parapet there is an inverted Śrīvatsa symbol and below it a miniature vimāna with āmalaka šikhara.
- (I) Recess with a miniature vimana on a pilaster (Pl. III-2).

- (m) Projection with a pillar.
- (n) Recess with a miniature vimāna of eight talas surmounted by an āmalaka šikhara, on a pilaster.
 - (o) Projection with a pillar.
- (p) Recess with a miniature vimāna of eight tālas surmounted by a Nāgara sikhara on a pilaster.
- (q) Projection with a pillar with the figure of Sūrya at the base.

The east wall:—This wall is generally similar to the south wall. It is decorated as follows:—

- (a) Projection with a pillar with the figure of Sūrya at its base.
- · (b) Recess with a miniature vimāna of eight talas on a pilaster.
- (c) Projection with a pillar containing a sculpture at its base, now worne out.
- (d) Recess with a miniature vimana of seven talas and an amalaka sikhara and conical band on a pilaster.
- (e) Projection with a pillar with a sculpture at its base now worne out.
- (f) Recess with a miniature vimāna on two slender pilasters with a flat kapōta having makaramukhās at the ends and a surmounting Nāgara šikhara of the distended type.
- (g) Broad projection with a miniature shrine. There is a low parapet in front of the shrine at the base decorated with compartments containing the figures of a horse with the forelegs raised, two lotuses, a human figure, Pūrņakalasa, simhalalāṭa, horse, lion with the forelegs raised and a running elephant. There are double pillars supporting a plain projecting kapota. Above the kapota is a horizontal block with a makaramukha on either side surmounted by an āyatāsra šikhara with a row of three kalasas above it. In the portion above this are three miniature vimānas. One side vimāna has six talas and a round šikhara and the other is round from bottom to top. The central vimāna has an āyatāsra šikhara.

- (h) Recess with a miniature vimana of eight talas and amalaka sikhara on a pilaster.
- (i) Projection with a pillar in three sections with the central section containing a simhalalāta.
- (j) Recess with a miniature vimăna of eight talas containing a round sikhara with creepers emanating out of it and a central conical band with a gable at its base, on a pilaster.
- (k) Projection with a pillar with its central and top bands decorated.
- (I) Recess with a miniature vimāna, on a pilaster, with seven talas and an āmalaka šikhara.
- (m) Projection with a pillar with the figure of Surya at its base. The portion above this figure contains a simhalalāṭa, lotus flowers and pūrnakalasa with a creeper emanating from it.

The North Wall:—This wall is generally similar to the south and east walls and contains the following decorations:—

- (a) Projection with a pillar with the figure of Surya at its base.
- (b) Recess with a miniature vimāna of nine talas surmounted by an āmalaka šikhara on a pilaster.
 - (c) Projection with a pillar.
- (d) Recess with a miniature vimāna of seven talas surmounted by an āmalaka šikhara, on a pilaster.
 - (e) Projection with a pillar.
- (f) Recess with a miniatue vimāna on a pilaster with an āmalakā šikhara.
- (g) Projection with a miniature shrine. There is a low parapet in the front with its outer side decorated with the figures of elephants, lions and humans. There are double pillars supporting a plain, projecting kapota. Above the kapota is a horizontal vimana of eight flat talas, and a conical band in the centre with creeper design on it. There is no sikhara or kalasa. Below this shrine is a miniature vimana with an amalaka sikhara. Below it is a band containing an elephant in the centre and a lotus on either side. Below this is the somanitra jetting out.

- (h) Recess with a miniature vimāna on a pilaster, with seven talas and āmalaka šikhara.
 - (i) Projection with a pillar.
- (j) Recess with a miniature vimāna on a pilaster, with eight talas and āmalaka šikhara.
 - (k) Projection with a pillar.
- (1) Recess with a miniature vimana with high gala and round sikhara.
- (m) Projection with a pillar having the figure of Surya at its base.
- (n) Recess with a miniature vimana, on a pilaster with seven talas and amalaka sikhara.
- (o) Projection containing a niche. The outerside of the parapet in front of this niche is decorated with the figures of lions and humans. There is one pillar on each side supporting a plain flat kapōta, and three miniature vimānas above it, those on the sides containing five talas and the central one seven talas. There is a surmounting āmalaka šikhara. The niche contains a figure of Surya inside. Below this Kōṣṭa or niche there is a miniature vimāna of four talas crowned by an āmalaka šikhara. Below this miniature is a smaller niche on two pilasters containing the figure of Sūrya with a woman on either side.
- (p) Recess with a miniature vimāna of eight talas and āmalaka šikhara on a pilaster.
 - (q) Wall part decorated with three pilasters.

Roof:—There are many projections and returns in the roof corresponding to those on the wall below. The roof projects two feet from the walls and its underside is plain.

Interior - Entrance of the Antarala:—The entrance of the Antarala of this shrine is in three sections, the doorway in the centre and one section on each side, each consisting of wall space, pillar, empty space and pillar. The wall space on either side contains from bottom to top a rectangular block, recess, narrow patta, broad patta, empty space, creeper design between two pattas, empty space, empty space between two pattas, moulding with a semi-circular elevation, patta, recess, patta, dvipatta, recess, patta, dvipatta, recess, patta, dvipatta, recess, patta and dvipatta, reaching the roof. The pillar next to this wall space has

its base in two projecting sections with purnakalasa in the centre, a rectangular block, recess, patta and recess joined by a semicircular projection, one broad parta with a square containing the Śrīvatsa symbol, patta with a row of lotuses, square with the Śrīvatsa symbol, a plain square, moulding, a curve in the centre, recess, dvipatta, dvipattakumuda, recess, patta, dvipattakumuda, gala, lotus and capital with the roll ornament and a hanging leaf on the underside. Then there is empty space and next to it another pillar. This pillar has at its base the figure of a woman standing in the bhujangatrasa pose with a prabha behind. Above are a band with leaf and bud decoration, a round recess, moulding, round recess, wide band with eight faces each with a lotus. narrow recess, moulding with lotus decoration, round recess, band with pearl string decoration, square block with leaf and pearl string decoration, moulding recess, round moulding, band with pearl string decoration, two mouldings, lotus, phalaka with lotus decoration on the underside and capital with roll and leaf on the under side. The section to the left of the entrance is similar.

The padi or base piece of the entrance has three projections each containing a two storeyed miniature shrine with round sikhara and kalasa. The beam above the two central pillars is finely carved. The underside of this beam contains four lotuses, one inside the other, with a bud in the centre on either side and a single lotus half open in the centre.

The architrave above has a fine representation of Gajāsura-samhāramūrti. There are two makaras, one at each extremity from whose mouths issues a creeper forming six arches. Beyond is a wide creeper design. There is a four handed rider on each makara with another figure behind. The space between the makaras contains three women on each side in dance poses. Between them is Siva as mentioned above. The god dances in the Lalita pose with two hands holding trisūla and kunta and one left hand holding a long object. He is decorated with kirīta, makarakundalas, graivēyaka, hāra, long stout yajñopavita, broad girdle and Pūrnoruka.

Antarāla:—There are two miniature shrines on the two side walls of the Antarāla. Each has a projecting base, two pilasters, a projecting kapota and a wide vimāna above in five sections emanating from one another, containing twelve talas, with a

gable at the base of the central section, crowned by an amalaka sikhara.

Entrance of the Garbhagrha: —This is in six sections on each side of the dvāra. The first section is the wall part with three rows of the Śrivatsa symbol and creeper design. The second is a projection containing a vertical band with an elephant at the base and sixteen lions above with forepaws raised. Next is a recess with lotus leaf decoration. Adjacent to it is a projection with vertical rows of lions in circles. Next is a vertical band of musicians, drummers and dancers. Then there is a recess with leaf decoration. Next is a pillar decorated with the leaf motiff and pearl hangings. Adjacent is a band with leaf decoration. Next is another band with a vertical row of women seated and holding a double string of pearls above their heads. Next is the wall portion with lotus leaf decoration.

The verticals of the dvara are adorned with the lotus and kalasa motiff. The upper beam has in the centre a lintel carved like a miniature shrine with Gajalaksmi inside. On either side of the lintel is a row of women holding strings of pearls. The underside of this beam contains a treble lotus with a bud in the centre.

There are fine sculptures on the base of the jambs. Each base contains the figures of (a) a man holding up a cāmara (b) a cāmaravāhinī, (c) S'iva with four hands standing in dvibhanga (d) female deity holding flower in the left hand (e) standing deity figure with four hands and (f) cāmaravāhinis.

The padi or base piece, has a projection in the centre containing a shrine in three sections projecting from one another. The upper beam is in three projections with a row of lotus buds hanging on the under side. There is a canopy above the jambs similarly decorated. There is a moon stone before the padi carved in the shape of a lotus creeper with buds shooting out at the ends.

Garbhagrha:—There are four pilasters at the four corners in the interior of this structure. There is a long projecting plank along each of the two side walls and a finely carved canopy projecting from the back wall, above the linga on vēdī in the centre.

THE VASUDEVESVARA SHRINE

The architrave above the entrance of the Antarala of this shrine contains a fine figure of Visnu-Narasimha in the Bhujangatrasa pose. This shrine has therefore to be identified as that of Väsudevesvara mentioned in the local inscription.

This shrine is similar to the other two in respect of plan and construction. Its description is as follows:—

The East Wall (Pl. IV-1): -This wall is in seventeen sections as described below:-

- (a) Wall space with three shallow pilasters.
- (b) Recess with a miniature vimana of eight talas and round sikhara on a pilaster.
- (c) Projection with a niche containing a figure of standing Visnu inside. The god holds sainkha in the upper right hand gadā in the upper left, Padma with stalk in the lower right and cakra in the lower left. He is decorated with cakrakundalas, three graivēyakas, broad girdle and long yajñōpavīta. Above the niche is a row of three miniature vimānas each of seven talas crowned by a round sikhara.
- (d) Recess with a miniature vimāna of eight talas and round šikhara on a pilaster.
- (e) Projection with a pillar containing at its base the figure of Vișnu standing.
- (f) Recess with a miniature Vimana on a pilaster with talas and round sikhara.
 - (g) Projection with a pillar.
- (h) Recess with a miniature vimāna on a pilaster with eight talas and round šikhara.
 - (i) Projection with a pillar.
- (j) Recess with a miniature vimana on a pilaster with eight talas and round sikhara.
- (k) Broad projection with a miniature shrine. There is a parapet before the shrine on either side of a central opening. The outer side of this parapet is decorated with the figures of lions, elephants and pūrnakalašas. There are double pillars on either side with a cross beam, the under side of which contains a

lotus. There is a projecting kapota above adorned with lotuses and pearl hangings. The underside of the ceiling inside the shrine contains a lotus in satkona. Above the shrine is a row of three vimānas each with a conical band in the centre and with eight talas and a round sikhara.

- (I) Recess with a miniature vimāna with eight talas and round šikhara on a pilaster.
 - (m) Projection with a pilaster.
- (n) Recess with a miniature vimana of eight talas on a pilaster.
 - (o) Projection with a pilaster.
- (p) Recess with a miniature vimana of eight talas on a pilaster.
- (q) Projection with a pilaster containing at its base a figure of Vișnu.

The North Wall: - This wall contains the following decorations: -

- (a) Projection with a pilaster containing at its base the figure of Visnu standing (Pl. IV-2),
- (b) Recess with a miniature vimāna of eight talas and round sikhara on a pilaster.
 - (c) Projection with a pilaster.
- (d) Recess with a miniature vimana of eight talas on a pilaster.
 - (e) Projection with a pilaster.
- (f) Recess with a miniature vimana of seven talas on a pilaster.
- (g) Broad projection with a miniature shrine. The low parapet in the front is decorated on the outer side with the figures of lotus, Hanuman, Rama, two humans, and a linga on one side and purpukalasa, lotus, elephant and elephant with rider on the other. There are double pillars with roll and leaf capitals. There is a projecting kapota decorated with lotuses and pearl hangings. There are three miniature vimanas above the kapota, the central one being bigger. The side vimanas have seven talas each and the

central one nine talas. Below this shrine is a square block containing the figure of Garuda with a swan on either side.

- (h) Recess with a vimana of seven talas on a pilaster.
- (i) Projection with a pilaster.
- (j) Recess with a miniature vimāna of a seven talas on a pilaster.
 - (k) Projection with a pilaster.
- (1) Recess with a miniature vimana of nine talas on a pilaster.
- (m) Projection with a pilaster containing at its base the figure of Visnu standing holding samkha, cakra, gadā and padma.

The West Wall:-The west wall contains the following decorations:-

- (a) Projection with a pilaster containing at its base the figure of Visnu standing in samabhanga holding samkha, cakra, gadā and padma. Below in a square is Siva seated in padmāsana, holding damaru in the upper right hand, mṛga in the upper left and two round objects in the two lower hands.
- (b) Recess with a miniature vimana of seven talas and round sikhara on a pilaster.
 - (c) Projection with a pilaster.
- (d) Recess with a miniature vimāna of seven talas and round šikhara on a pilaster.
 - (e) Projection with a pilaster.
- (f) Recess with a miniature vimāna of seven talas and round sikhara on a pilaster.
- (g) Broad projection with a miniature shrine. The outerside of the parapet in the front contains the figures of an elephant and two lions in each of two sections. There are double pillars supporting a flat kapōta. There is a lotus in satkona on the underside of the ceiling of the garbhagtha. There are three miniature vimānas in a row above the kapōta, those on the sides containing six talas and the central one nine talas all with round sikharas.
- (h) Recess with a miniature vimana of nine tales and round sithara on a pilaster.
 - (i) Projection with a pilaster.

- (j) Recess with a miniature vimana of seven talas and round sikhara on a pilaster.
 - (k) Projection with a pilaster.
- (1) Recess with a miniature vimāna of seven talas and amalaka šikhara on a pilaster.
- (m) Projection with a pilaster containing at its base the figure of Vișnu standing.
- (n) Recess with a miniature vimana of seven talas and amalaka šikhara on a pilaster.
- (o) Projection with a pilaster containing at its base a niche, with a pillar on either side, containing the figure of Visnu standing holding samkha and gadā in the upper hands and padma and cakra in the lower hands.
- (p) Recess with a miniature vimāna of seven talas and round šikhara on a pilaster.
 - (q) Wall part with three pilasters.

Interior - Antarala entrance :- The entrance of the Antarala consists of four sections, all alike, on either side of the dvara, The first section, which is the wall part, contains seven horizontal bands, three mouldings and two recesses. Next is a pillar which has, from bottom to top, a rectangular block, two pattas, part with an inverted Srīvatsa symbol, band with lotuses, band with inverted Srīvatsa design, band with a conical projection in the centre, two mouldings, recess, patta in five faces, lotus, phalaka and capital with roll and leaf on the underside. Next is a section with a fretwork frame with 66 holes and creeper design on the frame. Then there is a pillar with a figure in the dvlbhanga pose at the bottom, a band with Srīvatsa design, round recess, moulding with diamond cutting, round recess, wide band with diamond cutting, round recess, band with diamond cutting, round recess, band with pearl hangings, patta, recess, patta, recess, block with two pearl ornaments, patta, moulding with simhalalata gable, recess, round moulding, recess, round moulding, round moulding with pearl hangings, recess, padma, and phalaka with pearl hangings.

The padi or base piece is in three sections, each containing a niche with kapōta and round sikhara and the central section containing a sālā-kōṣṭa.

The architrave above the entrance is finely carved. There is a two storeyed miniature shrine at each extremity with six pillars,

a standing deity inside in each storey, a salā top and round sikhara. The underside of the cross beam contains five lotuses. Adjacent to the shrines in the interior are two makaras, with riders on, out of whose mouths issue a creeper forming six arches. There are three figures in dance poses before each makara. In the centre on a lotus is the figure of Nrtta-Narasimha with a real lion's face (Pl. V-1). He is in the Bhujangatrāsa pose with the right leg resting on a lotus. He has eight hands and a wide open mouth and is adorned with kirīṭa, graivēyakas, hāras, long yajñopavīta and wide girdle.

Antarāla:—There are two miniature shrines, one in the north wall and the other in the south wall, of the Antarāla. There is a low platform and two pillars in each decorated with roll and leaf capitals. There is a full lotus on the underside of the ceiling outside and lotus in satkona on the underside of the ceiling in the interior of the shrine. There is a plain projecting cornice and above it is a wide miniature vimāna in five sections projecting from one another, with nine talas, three round sikharas and kalaša. There is a conical band in the centre of the face of the vimāna.

Garbhagiha:—The bases of the jambs of the entrance of this structure are finely sculptured. There are four bold figures on each, two cămaravāhinis, Visau and one woman holding kalasa. The padi or base piece is in three projecting sections. There is a moon stone on the ground carved like a lotus creeper with buds hanging in the corners. The lintel on the upper beam has the figure of Gajalakṣmī while the part on either side is decorated with diamond cuttings. In the interior of the Garbhagiha along the side walls are two projecting planks. There is a canopy above the vadī in the centre, projecting from the back wall. Near the top of each wall there is a band containing lotuses. There are four pilasters in the angles of the walls.

THE RUDRES'VARA SHRINE

This shrine faces the east and is situated opposite the shrine of Surya (Pl. V-2). The outer side of its walls is decorated as follows:—

North wall :- This wall is decorated as follows :-

(a) Wall part with a projection containing a pillar.

- (b) Recess with a miniature vimana on a pilaster with seven talas and āmalaka sikhara.
 - (c) Projection with a pillar.
- (d) Recess with a miniature vimana on a pilaster with eight talas and āmalaka šikhara.
- (e) Projection with a pilaster containing at its base a kōṣṭa with the figure of Bhairava standing in dvibhanga, holding damaru in the upper right hand and bhikṣāpātra with a skull hanging from it in the lower left hand. The deity wears a long kapālamālā reaching below the knees.
- (f) Recess with a miniature vimānu of seven talas and āmalaka šikhara on a pilaster.
- (g) Projection with a pilaster containing at its base the figure of Siva standing in dvibhanga, holding damaru in the upper right hand, trisūla in the upper left and gadā in the lower left. There is a four handed deity in a square below this niche.
- (h) Recess with a miniature vimāna of seven talas and āmalaka šikhara on a pilaster.
- (i) Projection with a pilaster below which is a square containing the figure of a man seated in padmāsana with both the hands in the lap and the hair knotted above the head.
- (j) Recess with a miniature vimana of nine talas and amalaka sikhara on a pillar.
- (k) Projection with a pilaster below which is a square containing the figure of a four handed deity, seated in padmāsana and holding damaru and trisūla in the upper hands and kalaša in the lower left hand and keeping the lower right in abhaya.
- (l) Recess with a miniature vimuna of seven talas and amalaka sikhara on a pilaster.
- (m) Wide projection with a miniature shrine. There is no parapet before this shrine, but instead there is a wide band at the base adorned with the lotus and creeper design. There are two pillars on either side supporting a projecting kapota decorated with pearl hangings. There are three miniature vimanas above it, each in three projecting sections. The side vimanas have seven talas, and an āmalaka šikhara. The central vimāna has seven talas and an āmalaka šikhara. All the vimānas have the central conical band with creeper design on it. There is a lotus on the underside

of the ceiling of both the front portion and the garbhagrha of the shrine.

- (n) Recess with a miniature vimāna of seven talas and āmalaka šikhara on a pilaster.
 - (0) Projection with a pilaster.
- (p) Recess with a miniature vimana of seven talas on a pilaster.
 - (q) Projection with a pilaster.
- (r) Recess with a miniature vimona of seven talas on a pilaster.
- (s) Projection with a pilaster containing at its base the nude figure of Bhairava standing in dvibhanga holding trisūla in the upper right hand, damaru in the upper left, khadga in the lower right and bowl with a skull hanging from it in the lower left. Below this in a square is the figure of Bhiksātanamūrti.

West Wall (Pl. VI-I):- This wall is decorated as follows:-

- (a) Projection with a pilaster containing at its base the figure of Bhairava standing in *dvibhanga* with an animal to left reaching something held in the hand of the god.
- (b) Recess with a miniature vimana with seven talas and amalaka sikhara on a pilaster.
 - (c) Projection with a pilaster.
- (d) Recess with a miniature vimāna of seven talas and āmalaka šikhara on a pilaster.
 - (e) Projection with a pilaster.
- (f) Recess with a miniature vimāna of seven talas and āmalaka šikhara on a pilaster.
- (g) Wide projection with a miniature shrine. There is no parapet before this shrine. There are double pillars supporting a projecting kapota and three miniature vimānas above it, each in three projecting sections. Each of them has five talas and a round sikhara.
- (h) Recess with a miniature vimana on a pilaster. This vimana is peculiar. It is conical and has two conical bands, one inside the other, in the centre of the face. There is a wide amalaka in the place of the phalaka and a round sikhara above it.
 - (i) Projection with a pilaster.

- (j) Recess with a miniature vimana of five talas and round sikhara on a pilaster.
 - (k) Projection with a pilaster.
- (l) Recess with a miniature vimāna of seven talas and round sikhara on a pilaster.
- (m) Projection with a pilaster with a two handed deity figure in dvibhanga at its base.

South Wall :- This wall is decorated as follows :-

- (a) Projection with a pilaster containing at its base the figure of a woman standing in dvibhanga holding a kalasa in the left hand.
- (b) Recess with a miniature vimāna of seven talas and round šikhara on a pilaster.
 - (c) Projection with a pilaster.
- (d) Recess with a miniature vimāna of seven talas and āmalaka šikhara.
 - (e) Projection with a pilaster.
- (f) Recess with a miniature vimāna of six talas and āmalaka sikhara.
- (k) Wide projection with a miniature shrine. There is no parapet before this shrine. There are double pillars on each side supporting the cornice, with the roll and leaf on the underside of their capitals. The verticals of the dvāra are decorated with lotus design. There are two lotuses on the underside of the ceiling, one outside and one in the Garbhagrha.
- (h) Recess with a miniature vimāna of six talas and āmalaka šikhara on a pilaster.
 - (i) Projection with a pilaster.
- (j) Recess with a miniature vimana of five talas and round sikhara on a pilaster.
 - (k) Projection with a pilaster.
- (1) Recess with a miniature vimana of nine talas and Nagara sikhara.
 - (m) Projection with a pilaster.
 - (n) Recess with a miniature vimana with round sikhara.

- (o) Projection with a pilaster containing at its base the figure of Nrtta-Ganapati in the Bhujāngatrāsa pose with one upper right hand in karihasta and another hanging, one upper left also hanging, the lower left holding modaka with the tip of the trunk resting on it and the lower right bent at the elbow and resting on the chest.
- (p) Recess with a miniature vimana of eight talas and amalaka sikhara.
 - (q) Projection with a pilaster.
- (r) Recess with a miniature vimana of seven talas and round sikhara.

(s) Wall part projecting.

Interior-Antarala entrance:—There are five sections on either side of the drara, both alike. The first section contains wall space with a pillar, the second is a pillar, the third contains a fret work screen with twenty holes, and the fourth is a pillar. The jambs of this pillar are sculptured like those in the other two shrines.

The padi or base piece is in three projecting sections, those on the sides being decorated with lotuses. The upper beam has, in the centre of its under side, a big lotus with four lotus buds on either side. The front part of the beam is decorated with pearl hangings. The architrave above is finely carved. There is a makara at each extremity out of whose mouth issues a creeper forming six arches. Before each makara are three humans in dance poses. In the centre is Siva-Natarāja dancing in the Bhujangatrāsa pose.

Antarala:—In each side wall of the antarala, there is a miniature shrine containing two pillars on either side, jambs, dvara, a plain projecting kapota and a wide vimana in three sections projecting from one another and with a conical band in the centre. It has eleven talas and a round sikhara. The shrine in the south wall has a row of three vimanas, a wide one in the centre and two on the sides narrow and conical.

Garbhagiha:—The entrance of the garbhagiha is as in the other two shrines. One vertical jamb contains floral decoration, another has two lotuses, one above the other, one has the lotus creeper design, another has the figures of soldiers with swords

and shields, and one has a vertical row of humans. The base of each jamb contains the figures of a chauri bearer and a woman, four handed Siva, a camaravahinī, Siva with four hands, a camaravahinī and a woman holding kalasa in one upraised hand.

Before the central part of the padi or base piece there are two raised squares and a moon stone. The upper beam of the dvāra is decorated with diamond cutting and lotus leaf design. The lintel has been cut into a miniature shrine housing the figure of Gajalakṣmi. Above are two rows of seven semi-circular projections.

Inside the Garbhagrha there is a finely carved Vēdī with a cylendrical linga on it. There are projecting planks along the side walls, and a pilaster in the four angles.

MUKHAMANTAPA

There is a big Mukhamantapa common to all the three shrines described above. It has a raised square 17'9" and 4" high in the centre between four richly carved pillars. Inside it is a circular part 2" high.

All the pillars (Pl. VI-2) are alike and each of them contains the pāda in five sections with a semi-circular elevation on each face, rectangular block, recess, paṭṭa, recess, paṭṭa, recess, band with creeper design, tripaṭṭa with diamond cutting in the centre and semi-circular elevation above and below, a round tripaṭṭa with diamond cuttings, semi-circular elevation, round tripaṭṭa with design, recess, paṭṭa, wide paṭṭa with diamond cuttings, three round tripaṭṭas, wide round band with pearl hangings, paṭṭa, recess, wide paṭṭa, recess, tripaṭṭa, recess, rectangular block, recess, tripaṭṭa, wide paṭṭa, circular moulding with a simhalalāṭa gable on each face, recess, five narrow round bands, band with pearl hangings, four narrow round bands, wide circular part, phalaka with pearl hangings, and roll and leaf capital.

The underside of the ceiling above the four central pillars contains four squares, one inside the other. There are twelve simhalalātas in the angles of the two outer squares and the eight dikpālakas round a circle inside the innermost square. This circle contains the figure of a deity seated in Vīrāsana with eight hands holding sword, khāta and Dhanus among others. There is a full lotus on the underside of each beam.

THE THOUSAND PILLARED MANTAPA

Opposite the triple shrine described above, there is a big mantapa, beyond a big nandi (Pl. VII-1), now without roof, locally known as the Thousand pillared mantapa. There is a low platform connecting the two structures.

Platform:—This platform is star shaped. It has two square projections in the north and south with a square part in the middle. There are two short flights of steps, one on either side of the northern projection which touches the outer portico of the triple shrine. There are two pillars, one on either side, at the north-eastern and north-western angles and two more at the south-eastern and south-western corners of the square part of the platform. There is a finely carved black granite nandi in the centre of the square facing the triple shrine.

The Mantapa:—This mantapa (Pl. VII-2) consists of an upapitha and adhistana and three porches in the north, east and south. There is a narrow pillared verandah outside the mantapa proper connecting the three porches.

Upapītha:—This part consists of upāna, paṭṭa, gaļa cut into compartments each of which contains a four petalled lotus, broad paṭṭa, moulding, plain gaļa, paṭṭa, tripaṭṭa and āliṅgapaṭṭikā. There is a pradakṣiṇa, about 8' broad above.

Adhisjāna:-This upper platform is very high and contains numerous parts like - upāna, paṭṭa, moulding, five paṭṭas, tripaṭṭa, three paṭṭas, dvipaṭṭa, paṭṭa, broad paṭṭa, three paṭṭas, narrow gaļa, paṭṭa, dvipaṭṭa and āliṅgapaṭṭikā.

Porticos:-Each of the three porticos consists of a small open pial, originally containing a pillar and a low vidi or parapet beyond. This vidi is in two sections. The lower part in the front contains three compartments, that in the piece at right angles to it seven compartments and another at right angles to this five compartments, each compartment having a four petalled lotus with a bud in the centre. The piece connecting one portico with another contains six compartments similarly decorated. All porticos are similar.

The upper section of the vedī in each portico contains a row of miniature vimīnas. On each side of the north portico there are two sections, one on either side of the entrance, each having

fifteen and half vimānas. There are sixteen vimānas in the south portico. There is no portico in the west and the upper part of its vēdī contains thirty and half vimānas.

These miniature vimanas are of the following varieties:-

- (1) Wide vimāna in two sections, projecting from one another, with four talas and a conical band in the centre with round šikhara.
- (2) Conical vimāna of seven talas with a conical band in the centre and round šikhara.
- (3) Wide vimāna of seven talas in three sections and round šikhara.

There are twenty four pillars above the vedi in the porticos, some more and some less carved and each with a roll and leaf capital.

The Verandah: This narrow verandah which runs on the four sides of the mantapa, contains a number of pillars. There are three pillars on either side of and two in the part at right angles to each portico.

Walls:-The walls of the mantapa are decorated. There are four entrances and two sections of the wall on either side of each entrance. In each of these sections are a pillar adjacent to the dvāra, empty space, a broad pilaster, recess with a miniature vimāna on a pilaster, a projection with a pilaster, recess with a miniature vimāna of fourteen talas and round sikhura on a pilaster and projection with a pilaster.

Entrances: The jambs of the entrance on each side have at the base a wide section with a big pūrnakalasa with creeper emerging out of it. One vertical has an elephant at the base and a row of lions above. Two verticals are decorated with the creeper design and the third with lotus leaves. The upper beam has five projecting sections. The lintel contains the figure of Gajalaksmī. The padi or bottom piece has a projection in the centre. Before it is a moon stone with lotus leaves and buds at the corners.

Interior: On the inner side of each section of the wall on either side of the entrance, there are three pilasters in the wall.

Inside is a double square with twelve plain pillars on the edges of the outer square and four in the corners of the inner square. Inside the inner square is a low circular elevation.

Roof:-The greater part of the roof has now diappeared and only that part which is above the walls remains. It projects two feet beyond the walls and its underside is cut into squares by narrow vertical and horizontal rafters.

II. THE TEMPLES OF WARANGAL FORT

Warangal, a flourishing town and an important educational centre, is the headquarters of a district of that name in the Telingāna part of Āndhra Pradēsh. This town, variously known as Orugallu, Ēkaśilānagara, Ēkōpalā and Āndhranagarī, was the celebrated capital of the illustrious Kākatīya dynasty, which ruled over Āndhradēśa between 1000 and 1323 A.D. It was a great centre of literary and cultural activity during the 12th and 13th centuries and the first quarter of the 14th century. The town can be reached through a Railway station of that name on the Vijayavāḍa-Kāzīpēṭ section of the Central Railway. It is about six miles distant from Hanumakonḍa, the earlier capital of the Kākatīyas.

There is an extensive fort, a stahaladurga, opposite the Warangal Railway station, most of which is still in tact. This fort contained the royal palace and the residential quarters of various classes of people. The city extended to a considerable distance outside the fort and could be seen from the hills of Hanumakonda.

Interesting information is available in the Local Records and the traditional sources about the rise of the town into prominence. It seems that one day a bullock cart conveying goods to Hanumakonda struck a rock and turned up side down. Its axis. which was of iron, came into contact with the rock and was turned immediately into gold. The contemporary Kākatīya monarch, Prola II, came to the spot of the accident and found a linga shooting up out of the rock. He built a temple enclosing the linga which subsequently came to be known Sparsaved? Svayambhū. Rudradeva, the son and successor of Prola, is said to have built the town of Orugallu and transacted part of his business from that centre. Ganapatideva, the nephew of Rudradeva and the greatest of the Kākatīyas, is stated in an inscription dated in S. 1174 as ruling from Hanumakonda but a record of S. 1176 describes him as ruling from the city of Orugallu. Obviously, the monarch shifted the capital permanently from Hanumakonda to Warangal some time between 1252-1254 A.D. His two successors, Rudrāmbā and Prataparudradēva, continued to rule from the city.

A Telugu literary work, named the Krīdābhirāmamu, gives an interesting description of the city as it was in the early fourteenth

century. It describes the sojourn of two friends, a brahman and a vaisya, from sun rise to sun set in the city. The friends first entered the Velipālemu and then moved on to Mēdarivāda and saw a medari woman and a woman of the untouchable caste. They next went to the Mailasanta and the Hālikavāti in the middle of the Velipalemu. Here, they saw several people belonging to the lower classes and a group of gamblers. Then they went to the Moharivada and proceeding north came across the deep moat. Next, they passed thorugh the entrance in the stone wall. Avoiding the main highway which was crowded with traffic, they took a side road and walked on. They saw the Virulagudi or the temple of the Heroes, the shrine of Ekavīra and the temples of Mailaru, Bhairava, Camadesvarl, Vīrabhadra. Musanamma, Kumārasvāmi and the Pāndavas. From here could be seen the temples of Kesava and Svayambhū glittering in the sunlight. They reached a Bhairava temple by noon and heard sixteen strokes struck in the royal palace. They are in a hotel in the Brahmanavada and rested for a while. Next, they entered the Vasyavatika or the quarters of the dancing girls and met Macaldevi, the famous courtesan of the court of king Kākatiya Pratāparudradēva. After visiting the houses of some public women, they witnessed snake play, ram fighting and cock fighting. Ultimately, they reached the houses of their ladies love

It is possible to identify some of the places mentioned in the Krīdābhirāmamu and locate them in the modern fortress of Warangal. The fort consists of a wide mud wall, known as the Maiti-koja, with an opening in each of the four cardinal directions. There is a well fortified entrance in the west and a winding path through it leading into the interior. About two furlongs away is another enclosing wall buit of huge blocks of stone, known as the Rāti-koja. There is a stepped gallery on the inner side of this wall (Pl. VIII-1). The stone wall too has four entrances and a ziz zag pathway going through each of them. To the south-west of the path are two small shrines known as the Erlal gudi or Vîrula gudi and the Mēdrāyan gudī. To the north of the path way are the shrines of Vīrabhadra and another small shrine. Further down the road is a wide enclosure, also to the

^{14.} I saw these two shrines in 1933. A number of houses have been bullt in this locality subsequently and these shriness are not to be seen now.

north on the edges of which the foundations of a brick wall can be seen. This brick enclosure contained another, known as the Kancu-kota and inside the latter was situated the royal palace. Further down, the road takes a short bend to the south. west of this bend is a later structure known as the Kushimahal and to its east is a wide area marked by four finely carved toranae one in each cardinal direction. The area was partly excavated a few years ago and the remains of a beautiful temple were brought to light. Some of the doorways and sculptured pieces recovered during the course of the excavation, are still lying about scattered in the excavated area. Part of this site in the south-eastern area has been recently excavated and two shrines and a mantapa have been brought to light. After the bend, the road runs due east. To the left of the road are the shrines of Rama, Visnu and and Venkates/a. To the south of the old exacavated area is the Svayambu temple and to its east a big rock, known as the Ekasila or Orukallu, which gave its name to the city. In the southern part of the fort and near the southern gateway in the stone wall are two shrines, one named the Nelasambhugudi and the other a small Devi shrine. To the south of the Svayambū temple is another big shrine known as the Jangamesvara temple.

The Erlal gudi mentioned above is identical with the Virula gudi mentioned in the Kridābhiramamu. Taking this as the basis we can identify the various divisions and temples mentioned in that literary work. It is certain that the two friends entered the the fort through the western gateway in the mud wall. The area between this wall and the stone wall inside it was known as the Bahyakatakamu or the outer fort and contained the Mailasanta, or the place were the fair was held, the Halikavati or the quarters of the agriculturists. In this area were also included Moharivade and Velipalemu. Inside the second enclosure or the Rāti-kota was the temple of the Heroes identical with the Erlal gudi mentioned above. The shrines of Ekavīra, Camadēs/vari and other deities must have been in the neighbourhood of the Vīrulagudi. The temples of Kēśava and Svayambhū must be identical with the Svayambhu temple and one of the two Visnu temples found to the left of the road running across the stone fort. In the southern part round about the Nelas'ambhu gudi, mentioned above, must have been located the Brāhmanavāda and the Vēsyavātikā.

The Local Records and the traditional accounts describe in vivid detail the number of inhabitants and their occupations. The city was in the full swing of its glory during the reign of Kākatīya Prataparudradeva and was the home of poets, artists and all other men of talent. The city withstood several invasions. The Yādavas of Dēvagiri invaded it several times but were repelled. The Muslim forces of the Sultans of Delhi attacked and besieged the fort on several occasions during the regin of Prataparudradeva. The first of these was sent by Sultan Allauddin Khalji in 1308 A.D. but the Kakatiya generals met the invaders at Upparapalli, defeated and drove them away.(15) The Sultan sent a second expedition under the command of his famous general, Malik Kaffur. The general successfully besieged the fort and the Kākatīya monarach made peace with him. The third invasion of the city took place in 1318 A.D. during the reign of Sultan Mubarak. The next invasion. which came in 1321 A.D., was more serious and was led by Prince Ulugh Khan, son of Sultan Ghiasuddin Tughlak. This invasion was undertaken with the express purpose of annexing territory by defeating the Hindu rulers of the Decca n. The Kakatiya forces offered stiff resistence and the Muslim prince was defeated and forced to fly to Devagiri with much loss of men and material. He led a surprise attack in 1323 A.D. The greater part of the Kākatīya army was away in the south and the forces that were at the capital were not enough to repel the invader. In the final engagement Prataparudradeva was captured and sent a prisoner to Delhi. He died on the way on the bank of the Narmadä.(11)

The fort and the city of Warangal had a chequered career subsequent to the fall of the Kākatiya empire after the capture of Pratāparudradēva. The city was named Sultānpūr and left in charge of a governor. Ulugh khān marched further south, captured the area between Nellore in the east and Quilon in the west and returned home via Orissa(17.) The subordinates whom the prince left behind in order to govern the conquered territories oppressed the people in all possible ways. Very soon, the nāyakas and the generals of Pratāparudradēva who survived the catastrophy of 1323 A.D., rallied together and inspired the people to rebel against their Muslim oppressors.

^{15.} Rama Rao-The Kakatiyas of Warangal, p. 88

^{16.} Kaluvacheru inscrition in JAHRS

^{17.} Ibld p. 89.

There were risings all over and everywhere the Muslims were driven out and Hindu independence was re-established. One of the leaders in this peoples' war was a certain Musunuri Prolaya Nayaka who liberated part of coastal Andhra and the agency tract and ruled over it form Rekapalli. His cousin, Kapaya Nayaka, fomented a rebellion in Telingana, drove away the Muslim governor of Warangal and captured the city. He annexed a wide area stretching up to Bidar and Kaulas and constituted it into an independent Hindu kingdom and ruled over it form Warangal. This new kingdom had to encounter opposition from the Sultans of the newly established Bahamani kingdom in the west and the chiefs of the Velama kingdom in the Nalgonda district in the south. Kapaya Nayaka was killed in a battle with the Velamas in 1368 A.D. and the Hindu kingdom of Warangal came to an end and the city and its neighbourhood were annexed to the Velama kingdom. Shortly after this, the Bahmani Sultan, Ahmad Shah conquered Warangal and incorporated it in his kingdom. Later the Gajapatis of Orissa invaded and conquered the city. Subsequently, a Hindu chieftain, named Sitapati or Chitab Khan, took possession of the city and it enjoyed a short spell of glory under him. Ultimately, in the first quarter of the sixteenth century it came to be included in the Qutb Shahi kingdom founded by Sultan Quli.

The following information is derived from inscriptions about, Warangal:—

- Dated in S. 1105 in the reign of Kākatīya Rudradēva, registers the king's gift of the village of Modapalli and narrates his exploits.(1")
- Dated in the reign of king Mahādēva of the Kākatīya family, states that the king learnt dharma from his preceptor, Dhruvēśvara and was engrossed in the worship of Śiva. (12).
- Dated in the year Sarvadhārin in the reign of Kākatīya Gaņapatidēva, enumerates the rates of taxes on articles of merchandise fixed by the Śvadēśi and Paradēśi merchants.(*0)
- 4. Dated in the reign of Kākatīya Gaņapatidēva, states that the Dharmasālis of three towns installed Sālēs varadēva at

^{18.} CTI Wg. 20.

^{19.} Hyderabad Archaeological Series no. 13, pt. 2, Ins no. 15

^{20.} Ibid no. 14

Ganapatīśvaram in the name of the king and Sakalēśvara in the name of all devotees and gifted to these gods ayavetti and that the Nakaram of Ciramitti gifted a vrtti to god Nakarēśvaradēva.(21)

- Dated during the same reign, registers the gift of taxes on articles of merchandise by the Nakaramu trading in five metals to god Somanāthadēva of Maṭṭiyavāḍa.(*¹a)
- 6. Dated in the reign of Kākatīya Pratāparudradēva, mentions Aghoraśivācārya, the sthānapati of god Sahasaralinga-Gaṇapatīśvaradēva in the Māmtu-Annaya gudi, the temple of Vīrabhadrēśvara, Samtagaurīśvara, Nagarapuvāda Rudrēśvara, Brāhmalakunta Somanāthadēva, the god of Upparavāda and the matha of Rācagurudēva. Mentions also the Pānugaņtivāda. (23).
- 7. Dated in Kali 4561, states that Vīrabhadra Raghudēva Narēndra conquered the fort of Ōrugallu situated in the kingdom of Omainusāhu, the Sultān of Kalubarga. This Raghudēva was the son of Parašurāma, brother of Pratāpa Kapilēśvaja Gajapati, who became the Lord of Utkala at the command of Purusōttama, and who was the grandson of Jāgēs'vara. (E. I. XXXI., pp. 125-130).
- Dated in the year Pramādi in the reign of the Gajapati king, Kapilēndra, states that Lacchidēva Kumāra Mahāpātra, son of the king, captured the fortress of Orugallu.(**)
 - Dated in the same year and the same reign, states that Hambīra Mahādeva Kumāra pātra, son of the king, captured Gandikota.(24)
- 10. Dated in S. 1425, states that Cittāpakhāna, who belonged to the Bhōgi family and who was the son of Mādayanāyaka and and grandson of Nāga, captured the city of Warangal, re-installed Pāñcālarāya Kṛṣna and the goddess Kākatī, removed by the Turuṣkas and that he worshipped Svayambhudēva, the tutelary deity of the Kākatīyas, daily.(**)

^{21.} CTI no. 10

²¹a. Ibid no. 11.

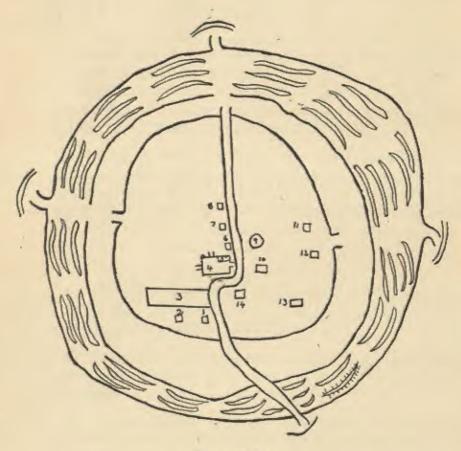
^{22.} Ibid no. 16

^{23.} Telingana Inscription II, no. 1

^{24.} Bharati XII, pp. 426-432

^{25.} CTI Kg. 22





Warangal Fort.

(to face p. 33)

The following temples and other objects of antiquarian interest are found inside the Rāti-kota or stone enclosure:—

1. Virabhadra temple:—(Pl. VIII-2) This small temple is situated to the left of the road running between the western and eastern entrances in the stone wall. It is very near the steps on the inner side of the wall in the north-west corner. It is a single shrine with two porches and faces the north. There is a low platform to the west where probably there was another porch.

The adhistāna of the temple is buried in the ground. There is a low vēdī or parapet on its edges. There are four pillars in the east and west on this vēdī and two on the portions forming the porches. The walls of the Garbhagrha and Antarāla are plain. The vimāna is a stepped pyramid built of brick and each of its faces has a central conical band. The sikhara is of the Nāgara Order.

There are four central pillars in the mantapa before the Antarāla with a square elevation between them. The underside of the ceiling above these pillars contains a satkoņa inside a square and big lotus petals in the corners. The Antarāla has an open entrance set between two pillars and there is no dvāra. There is a finely carved moon stone before the padi of the dvāra of the Garbhagzha. This dvāra is between two pillars and there is a canopy in three projecting sections above its upper beam. The architrave above contains a row of five miniature vimānas, each of them in three sections, one projecting from the other. The Garbhagzha is empty.

- 2. Mandalamma gudi:—This is a small structure situated to the north of the Vīrabhadra gudi. This shrine, built entirely of stone, contains only the Garbhagṛha and Antarāla. The entrance of the Antarāla is between two pillars and its dvāra has a canopy above the upper beam projecting in three sections. The architrave above contains a row of five minitature vimānas. The jambs on either side of the dvāra have, at their bases, the figures of Saiva dvārapālakas and perforated screens above. The vimāna above the Garbhagṛha is a stepped pyramid with a row of semicircular elevations on each step and is crowned by a Nāgara sikhara with a gable on each face.
- 3. Brick wall: Further down the road and also to its left are the foundations of a brick wall which runs parallel to the road

and goes into the interior. According to local tradition, there was another enclosure of bronze walls inside this brick enclosure and the royal palace was located inside the interior.

- 4. Old excavated site (pl. IX-I) -A little further down, the road takes a bend to the south following the western edge of a wide area excavated some years ago. This area is marked by four finely sculptured toranas, one in each of the cardinal directions. Each torana consists of four pillars, two on each side, elegantly carved and a cross beam with a row of lotus buds hanging from its underside. There is a well carved bracket connecting the outer pillar and the upper beam. There is a swan, very well sculptured, at each end of this beam. Above this beam is another, richly carved. (Pl. IX-2-X-I). The area between these toranas contained originally a majestic temple built of granite stone. It must have been the grandest structure of the Kākatīya period when in tact. Several broken pieces of sclupture like door jambs, pillar capitals, various parts of pillars, sculptured friezes and slabs containing fine dance sculptures are scattered about in the excavated area. (Pl. 1X-2, XI, XII and XIII-1).
- 5. Newly excavated area:—This area is situated in the south-western corner of the site situated between the four toranas. Excavations recently conducted in the area have brought to light (1) a small quardrangle with an entrance in the north and an adhistana on the three sides with a short flight of steps in the west and south. On the adhistana are the foundations of small shrines, with a moon stone before each, a raised square in the centre and an outlet for water at the back. (2) an open pillared mantapa and (3) a high adhistana which must have had a big shrine on it. These structures must have formed adjuncts to the main temple which must have existed in this area.
- 6. Rama temple:—This small shrine is to the left of the road which here takes a straight course to the east and abuts on the newly excavated area. It consists of the Garbhagrha, Antarāla, mantapa and a porch and faces the east. The adhistāna is buried and there is a low vidī on its edges on the three sides of the open mantapa. There are four plain pillars on the sides and four in the porch on this vēdī. There are two huge dvārapālika figures on either side of the porch. There are four plain pillars in the centre of the mantapa with a lotus on the under side of the ceiling above them. The entrance of the

Antarāla is between pillars. The jambs contain sculptured figures at the base and fret work frames above. The verticals of the dvāra are adorned with diamond design and the padi has a projection in the centre. The lintel is empty and there is a canopy projecting in three sections above the upper beam. The architrave above contains a row of five miniature vimānas, the two at the extremities being a little broader and of six talas and the two adjacent to them being narrower and containing five talas and the central vimāna being in three sections one emerging out of the other and containing six talas and three round sikharas. The Antarāla is narrow and plain. The dvāra of the Garbhagṛha is between two pillars and there is a plank shelf on each of its walls.

There are a few sculptured slabs in the compound of this shrine. Three of them contain fine figures of Siva scated in padmāsana with pairs of cāmaravāhinis on either side. One slab contains the figure of Gaṇapati. Another contains the figures of female deities each scated with the left leg folded and the right hanging holding a sword in the left hand and keeping the right palm on the right thigh. One more slab contains the figure of two soliders before a shrine.

7. Viṣṇu temple:—This temple is further down to the left of the road and is similar in plan and construction to the temple described above. It has the Garbhagṛha, Antarāla, manṭapa and a porch. There is a low vēdī on the edges of the adhiṣṭāna, now buried and four pillars on the sides and one on either side of the porch on the vēdī. The outer side of the walls of the Garbhagṛha and Antarāla are decorated with (a) three plain pilasters (b) a miniature shrine with double pillars, flat cornice, vimāna in three projecting sections having thirteen talas, phalaka in sections, a round sikhara and kalasa and linga inside (c) three plain pilasters and (d) a miniature shrine as in (b). The vimāna of the temple, contains fourteen steps and is crowned by a Nāgara sikharā.

There are four plain pillars in the centre of the mantapa with a raised square between them. The entrance of the Antarala is between two pillars and the jambs contain fret work frames. The padi of the dvāra is in three projecting sections. The upper beam is also in three projecting sections and has a row of lotus buds on the under side. The dvāra of the Garbhagrha is simple.

8. Venkatēsa gudi:—This temple is situated further down to the left of the road. It contains the Garbhagtha, Antarāla, mantapa and porch. As in the other shrines described above, the adhistāna is buried and there a is a low vēdī on its edges. There are three pillars on each side and four on either side of the porch, on this vēdī. There is a pillar on either side of the Antarāla. Each wall of the Garbhagtha is decorated with a vimāna-koṣṭa flanked by three pilasters on either side. There is a flat kapōta above the walls. The vimāna of the temple is crowned by a Nāgara šikhara.

There are four plain pillars in the centre of the mantapa. The entrance of the Antarāla is between two pillars. The jambs contain fine figures of dvārapālakas and several sculptures above e.g. ten women standing in a row in various dance poses, pearl hangings and a group of ten women with one playing the mrdanga and others dancing. The upper beam has thirteen semi-circular elevations. The architrave contains a row of seven miniature vimānas, all with round sikharas and kalasas. The entrance of the Garbhagrha is also decorated. The base of the jambs contains two cāmaravāhinis and three blocks above with a row of lions. The verticals of the dvāra are also decorated with rows of lions. The upper beam of the dvāra has eleven semi-circular elevations.

9. The Svayambhū temple (Pl. XIII-2)—This temple is to the right of the road and opposite the old [excavated site. This is said to be the shrine of god Svayambhū, one of the tutelary deities of the Kākatīyas. It is a simple structure with the Garbhagṛha, Antarāla, Manṭapa and three porches. Each porch has two pillars in the front and a projecting roof. The dvāra inside the porch has a canopy projecting above its upper beam. The outer side of the walls of the Garbhagṛha and Antarāla is plain. The vimāna is a narrow stepped pyramid of twenty one steps with a central conical band on each face. It is crowned by a vṛṭta sikhara now shaped into an āmalaka.

The adhistana of the temple is buried. There is a low vadion its edges with pillars on the sides, one on either side of the Antarāla and two in the porch on this vadī. There are four pillars in the centre of the mantapa with a raised square between them. There is a fine granite nandi facing the Antarāla. The entrance of the Antarāla is between two pillars, The jambs have dvārapālakas at the bases and perforated screens above. A canopy in three sections projects over the upper beam of the dvārā and a

row of lotus buds hangs on its underside. The Garbhagrha has a plain entrance and contains a small linga inside.

A few loose icons are to be found inside the mantapa of this temple. One of them is an image of Vīrabhadra, located in the southern porch which is closed up with three walls. This deity is ten handed and holds bāṇa, gadā, dagger and another object in the upper right hands and dhanus, nāga, gadā and another object in the upper left hands. The lower right hand holds trisūla and the lower left parasu. The god has two tusks and is decorated with kirīṭa, two graivēyakas, hāra, yajñōpavīṭa, broad girdle and a long garland reaching below the knees. There are two images of Mahiṣamardanī, a miniature shrine with a linga inside, two icons of Gaṇapati, a smaller Vīrabhadra image and a slab containing twenty five lingas in this maṇṭapa.

There are a few interesting objects in the compound of this temple like a Caturmukhalinga with four faces, a loose head, probably of a royal figure, nandi on a platform, Ganapati image and a slab with the figure of Bhikastanamurti built into the wall

- 10. Ekasilā (Pl. XIV-1 & 2)—Almost in the centre of the stone fort is a huge rock from which the city and the fort seem to have derived the name Ekasilānagara or Orugallu. It contains on its top a small shrine with an open pillared mantapa before it.
- 11. Nolasambhu gudi—This small shrine is situated in a depression in the southern part of the fort near the southern gateway. It is partly buried in the ground. It consists of the Garbhagrha, Antarāla, mantapa and a porch facing the east. The walls of the Garbhagrha and antarāla are plain. The roof is flat and there is no vimāna above the sanctum. There is a row of semi-circular elevations on the edges of the roof.

There are four pillars on either side on the vadi whose top alone is visible and four more in the porch. There are two pillars on either side of the Antarāla and four in the centre of the mantapa.

There are two fine sculptured pieces outside the shrine to the right, one containing the Saptamatrkas and the other a fine figure of Siva dancing in the bhujangatrasa pose with nandi to right.

12. Divi shrine (Pl. XV-1)—This small shrine is to the northwest of the shrine described above. It consists of the Garbhagrha and Antarāla with an entrance between two pillars. Each jamb contains at the base the figure of a dvārapālikā with a cauri in one hand. The jambs of the Garbhagrha contain at the base a female figure seated in padmāsana holding in each of the two hands the end of an object held above the head in the shape of a semi-circle. The roof is flat and there is no vimāna above the Garbhagrha.

13. Jangamesvara temple (Pl. XV-2)—This temple is to the south-west of the Svayambhū temple. It consists of the Garbha-gṛha, Antarāla, maṇṭapa and a porch, facing the north. The adhiṣṭāna of the temple is buried. The vidi on its edges contains a row of four petalled lotuses on both the inner and outer sides. The walls of the Garbhagṛha and Antarāla are plain and built of huge blocks of stone. The vimāna is a stepped pyramid and built of brick. It is crowned by a Nāgara sikhara.

There are five pillars on each side and two at the beginning of the porch on the vidi. There are six pillars in the centre of the mantapa forming two compartments each containing a raised square inside it and a circular part on each square. The entrance of the Antarāla is between two pillars with the roll and leaf capitals. The jambs contain a perforated screen hidden by a tall slab covered by lotus scroll work all over. The upper beam of the dvāra has a projecting canopy in three sections. The architrave above contains a row of five miniature shrines each with a standing deity inside and a Nāgara šikhara above. The Garbhagrha is empty. Its dvāra is plain and there is a big slab in the place of the lintel containing the figure of Gajalakṣmī.

14. Kushimahal—This is a later construction situated to the right of the road above its bend near the old excavated area. A number of loose sculptures are thrown about round this building. The most interesting of these is the head, probably of a royal personage.

TEMPLES OF KATACHPUR

Kaṭachpur or Kaṭākṣapura, is a small village situated about a mile in the interior to the left of the Warangal-Mulugu road in the Warangal district of the Telingāna part of Āndhra Pradēsh. It is on the way from Warangal to Pālampēṭa. There are two triple shrines outside the village very near the road.(30)

One of the shrines faces the east and the other faces the south. Both are alike in size, plan and method of construction. Both are in a ruined condition. Both of them are 54 feet square.

The first shrine, which faces the east, consists of a central mantapa with a porch in the east and shrines on the north, west and south. It has a high Upapī tha and adhistāna on whose edges there is a low vēdī connecting the porch in the front and the Antarāla behind. In the centre of this vēdī on both the inner and outer sides there is a wide band decorated with a row of four petalled lotuses. The walls of the Garbhagṛha and Antarāla are plain and built of large blocks of stone. The roof projects about two feet forward from the top of the walls and its edges contain a row of semi-circular elevations above. The underside of this projection is cut into small squares. The roof is flat and there are no vimānas on the three shrines.

On the vidi above the adhistana are four pillars, one in each angle and two on either side of the porch. There are four pillars in the centre of the mantapa and the under side of the ceiling above them contains the satkona in a square. The entrance of the Antarāla of each of the shrines is well carved. It is situated between two pillars. The jambs have at the base the figures of cāmaravāhinis and the lintel has the figure of Gajalakṣmī. There is a canopy above the upper beam of the dvāra in projecting sections with a row of lotus buds hanging on its underside. The architrave above is decorated with a row of five miniature shrines. Two of the shrines contain lingas in the Garbhagṛhas.

The second triple shrine is similar. There is a vid1 in the Garbhagrha of the shrine in the north and a fine image of Visnu standing in the Garbhagrha of the shrine to the east.

These temples have been briefly noticed in the Annual Report of the Hyderabad Archaeological Department for 1935-36, pp. 8-9. They are wrongly identified as Calukyan temples.

TEMPLE OF JAKARAM

This is a fine though small temple situated further down the Warangal-Mulugu road, outside the village of Jākāram. It is about a furlong from the road to the left.

The temple stands on a low mound in midst of fields and faces the south. It is a single shrine with Garbhagṛha, Antarāla and manṭapa with three porches in the north, west and south. The Upapīṭha is buried and part of the adhiṣṭāna is visible. The walls of the Garbhagṛha and Antarāla are plain and built of large blocks of stone. There is a low vidī on the edges of the adhiṣṭāna with pillars supporting the roof above. The space between the porches is walled up. The outerside of these walls is decorated with three vimānastambhas and three pilasters alternating in all the sections. The roof is flat and there is no vimāna above the sanctum.

There are four pillars in the centre of the mantapa with a square between them containing a circular elevation on it. The under side of the ceiling above these pillars contains a satkona in a square. The Antarala has a well carved entrance set between two pillars. The base of the jambs is adorned with the figure of a woman standing in a graceful pose holding bow and arrow and attended by two other women. The upper beam of the dvara has a canopy in three projecting sections above it. The architrave above contains a row of five miniature vimanas. The entrance of the Garbhagrha is similar. Inside the Garbhagrha is a low vēdī with a carved kavaca but the image is missing.

THE TRIPURĀNTAKĒŠVARA TEMPLE, TRIPURĀNTAKAM

Tripurāntakam is a small village in the Mārkāpur Taluk of the Kurnool district in Andhra Pradēsh. It is situated near the Mārkāpur Road Railway Station on the Bezwada - Guntakal section of the Southern Railway. There is a hillock, named Kumārādri, about a mile to the west of the village. On this hill is the famous temple of Tripurāntakēśvara, a celebrated centre of pilgrimage for the Śaivas.*

Traditions

Tripurantakam is intimately associated with Srīs'ailam, the famous centre of S'aiva pilgrimage and great stronghold of Vīrasaiva, situated on the Nallamalais in the Nandikotkūr Taluk of the Kurnool district of Andhra Pradēsh. S'rīs'ailam is described as an extensive kṣṣtra, covering an area of 20 yōjanas, every inch of which was holy. This area had four well known Dvāras or entrances, Tripurantakam in the east, Jōti-Siddhavaṭam in the south, Umāmaēsvaram in the north and Brahmēsvaram (Alampūr) in the west. Thousands of pilgrims that visited S'rīsailam, also visited these four gateways. There was an act of great piety, known as giri-pradakṣiṇa or circūm-ambulation of the hill of S'rīsailam and this included a visit to the four gateways. Each of these four places is said to contain numerous tīrthas and lingas of S'iva.

Accounts of the sanctity of this place and its deities and tirthas are found in the Mallikarjunapanditārādhyacaritramu, a Telugu literary work, and in the Śriśailakhanda of the Skāndapurāṇa. The Śriśailakhanda mentions the Gandbarvatīrtha, Kuṇdiprabhā, Pāpavināśana and Mōkṣaguṇḍa as some of the holy tīrthas round Tripurāntakam. Among the deities of this place,

O I surveyed this temple once in November, 1929 and again in Apri . 1958.

mention is made of Dhurjatisvara, Ramesvara, Vrddhasailesvara, Uttarēs'vara, Kēdārēśvara, Gaurīśvara, Saptakotīśvara, Mandukēśvara, Sahasralingēśvara, Paraśurāmēs'vara, Bhramarēśvara, Manikarnikēsvara, Muktīsvara, Talasiddhēsvara, Srīkāmēsvara, Dharmēśvara, Punnēśvara, Tripurāntakēśvara and Tripurādēvī. An inscription dated in S. 1175 mentions that the lingas of Papavināśa, Amgarēśvara, Mulasthānēsvara, Somēsvara, Khadgēśvara, Kanya-siddhēśvara, Kēdārēśvara, Mallikārjuna, Kapilēsvara, Gaurīśvara and Uttarēśvara, all of them svayambhū lingas, surrounded the Kumārādri hill, the abode of Tripurāntakēs'vara. (S.I.I.X .- 340). The Mallikarjunapanditaradhyacaritramu mentions twelve lingas of Śiva-Tripurāntakēśvara, Gaurēśvara, Somēśvara, Kēdārēśvara, Khadgēsvara, Papavinasana, Kapilēsvara, Uttarēsvara etc., as situated round Tripurantakam. It is said that once two untouchables, who made their living by killing animals, went round the Kumaradri and on account of the merit that accrued to them for this act, were reborn as the sons of king Ballaha, Being aware of the sin committed by them in their previous birth and repenting sincerely for it, they obtained salvation and entered Siva. On another occasion, a hare and a mouse also obtained salvation at Tripurantakam, having done a small meritorious deed.

Inscriptions*

There are 115 inscriptions in the temple of Tripurāntakēśvara and its neighbourhood. Most of these contain gifts of lamps and a few register gifts of lands, villages and taxes. These records indicate that the temple received wide patronage during the period of the rule of the Kākatīyas of Warangal. One of them states that the Central shrine was built of stone in S. 1177 (1255 A.D.) by Śāntaśambhu, the son of Viśvēśvaraśivācārya, under the orders of the Kākatīya king, Gaṇapatidēva (169 of 1905). Another states that Tripurāntakam marked the eastern entrance to Srīśailam, that it was guarded by Bhairava and that it was surrounded by eleven svayambhū-lingas (S.I.I. X-340). Mēlāmbikā, a sister of Kākatīya Gaṇapatidēva, built a shrine and installed in it god Mēlāmbikāśvara, (Ibid. 254). A teacher,

^{*}This information is based upon the texts of the Tripurantakam inseriptions published in S.I.I. X. (Vide Nos. under Tripurantakam on p. 6 of the contents).

named Dharmasiva, of the Golagi school, built a Bhandaruvumatha for the temple (Ibid. 315). Many promintent feudatory rulers, generals and officials of the Kākatīya period made valuable gifts to god Tripurantakēśvara. Among the Telugu Coda chieftains of the time, Karikāla Coda gifted a tank in the Mārjavādi in S. 1025 (Ibid. 62). Another, named Siddhayadeva, gifted two villages in the Pūngi-nādu in S. 1179 (Ibid. 355). A Telugu Pallava chief, named Allada Pemmayadeva, gifted a lamp in S. 1181 (Ibid. 362). The Velnadu chief, Gonka, gifted a village in the Kammanādu in S. 1028 (Ibid. 63). Among the Cagi chiefs, Ganapaya gifted a lamp in S. 1165 (Ibid. 356). Queen Muppamadevi of the same family also gifted a lamp in S. 1164 (Ibid, 296). Mummadi Potarāja of the Kōta family and Murāri Ganapati of the Kondapadamati family also gifted cows for setting up lamps in the temple (Ibid. 308, 329). The feudatory rulers of Natavadi also figure in the inscriptions of Tripurantakam. Mahādēva, Mummadi Ganapa and Rudradēva of this family. gifted lamps in S. 1170 (Ibid. 322-367). The Käyastha chiefs, who were the governors of the Tripurantakam area, also patronised the Tripurantakes vara temple. Gandapendara Gangayasahini gifted one village in the Dupali-Kampanam in S. 1172 (Ibid. 332). and another in the Mottavadi in S. 1179 (Ibid. 346). His minister, Namadeva pandita, gifted another village in S. 1176. (Ibid. 343). Gandapendara Jannigadeva, another Kayastha chief, gifted two villages in the Pallinadu in S. 1181 (Ibid. 370). Among officials, a Pañcakaranādhipāti gifted a lamp in S. 1130 (Ibid. 246). A subordinate of the Haihaya king, Anungudeva, is said to have tamed and ridden a turbulent horse, named Punyamurti and gifted a lamp to the god, in honour of his achievement in S. 1157. (Ibid. 283). Another offiicial gifted in S. 1159 a lamp on the occasion of the Kārtika-parya festival, (Ibid. 287).

There are several instances of taxes and tolls being gifted to the temple. A sarvadhikāri of Kākatīya Gaņapatidēva remitted to the god the sunkamu collected on 30.) bullock loads of articles obtained from the hill (Ibid. 304). One official gifted the Vetti-sunkamu collected on salt sold at Tripurāntakam (Ibid. 328). A merchant gild, known as the Nanādēši-Nagaram-Samgham, gifted Māgama on every māda worth of goods sold (Ibid. 429). Another gild, the Nanādēši-Pekkandru, gifted taxes on articles sold in several places (Ibid.

473). Another Ubhaya-Nanadesi-Pekkandru, gifted uppu-sunkamu, ayamu and mādabadi-sunkamu to the goddess, Tripurādēvī (Ibid. 480). There are references in the inscriptions to the staff of the temple and its adjuncts like cooks, servants, watchmen, reciters of the Mantrapuspa, priests and other employees of 72 nivogas (Ibid. 388, 432 and 502). Mention is also made of several festivals conducted in the temple like the waking up of the god at dawn, Tripuradahana-utsavam, Pavitr-arohana Gānti-utsayam, Vivaha-mahotsavam (Ibid. 340, 466 and 479). Arrangements were also made by devotees for making food offerings to the god on several occasions like Vēgo-jāmu-padi, Visvēšvarāsandhya, Madhyahna-sandhya, and Pratas-sandhya (Ibid. 340, 371 and 464). Some devotees gifted valuable jewels and utensils like Partas, Gangavatara, flowers of gold, flag staffs of gold and Caturmukha-Kohali of gold (Ibid. 431, 474 and 550). The famous Saiva teacher, and Raja-guru, Viavesvara Saivacarya, got a forest cleared, founded a village, named Viśves/varapuram and gifted it to the god (Ibid. 340). Amoadeva, the famous Kayastha chief who was a Kākatiya subordinate, remitted, at the instance of the teacher, Dharma Siva, Kanika and other taxes collected from the villages of the temple for the purpose of supplying perfumes and fine cloths for the use of the god, for employing musicians and dancers and for conducting a choultry for feeding the brahmanas, ascetics, Vira-vratas, Māhišvaras. Pāsupatas, Kālāmukhās, Bhairavas and Tamalas that visited Tripurshtakam. (Ibid. 657).

Description of the temple.

The temple of Tripurantakisvara is situated on a hillock, named Kumaragiri and faces the east. It is inside a prakara which has four gopura entrances. The entrance in the south is now used as the main entrance and has a flight of steps leading to it. The adhistana of the east gopura has three plain mouldings and a gala cut into compartments adorned with lotuses and purnakalasas. Above are a patta, narrow recess and alingapattika. There is a small mantapa adjoining this gopura entrance with four pillars each containing the pada or pedestal, a rectangular block, octagonal shaft, patta, a cylindrical part, phalaka and roll capital. The gopura in the south is similar but there are a few sculptures on the inner side of its walls e.g. Ganapati scated, a cow standing Candrasekhara scated on Nana, Siva standing in dvibhanga hlod.

ing parasu in the upper right hand, mrga in the upper left, sūla in the lower right and Khadga in the lower left and Brahmā with three heads seated on the swan.

Inside the prakara there is a fine Siva shrine to the west of the south gopura. It seems to have had a pillared verandah in the east and north which was subsequently closed with walls built between the pillars. The pillars are in the Vijayanagara style and contain figure brackets. The top part of the east wall contains the following sculptures south to north :- rati poses, an elephant, a dwarf scated, two elephants, two dwarfs, an elephant, a bull, five dwarfs, two men with a woman between them standing with her hands in anjall, a dwarf, Hanuman and a row containing a lion, elephant, cow with calf and another lion. The top part of the west wall has the figures of dwarfs, lions and makaras. The north wall contains the following sculptures-Lion with makara below, the trunks of both being intertwined: lion standing on makara; woman standing with the right hand raised above the head in vismaya and the left resting on the inner side of the thigh and lion standing on makara.

The entrance of the shrine has a fine doorway. Its base is adorned, on either side, with figures of dvarapalakas standing cross-legged, holding damaru in the upper right hand and naga in the upper left and keeping the lower right in abhaya and resting the lower left on gadā. The jambs contain rows of lions, scroll work and figures in fine dance poses. The upper beam is in three projecting sections with a row of lotus buds hanging below. The lintel has the figure of Gajalakṣmī. The architrave above the doorway contains the following sculptures:—

- 1. Candraśekhara seated.
- Viṣṇu seated in virāsana holding cakra in the upper right hand and samkha in the upper left and keeping the lower right in abhaya and resting the lower left on the left thigh with the palm open.
- Siva scated with the left leg folded and the right hanging. He holds trisula in the upper right hand, mrga in the upper left, keeps the lower right in abhaya and rests the lower left on the left thigh.

- Ganapati seated holding trisūla in the upper right hand, pāša in the upper left and keeping the lower right in abhaya and holding a modaka in the lower left.
- 5. Visnu standing with Garuda to his right.
- 6. Woman in dance pose with a man playing mrdanga,
- 7. Durgā standing with eight hands.
- 8. Woman in a dance pose with a man playing mrdanga.
- Națarăja dancing resting one leg on the apasmārapursușa.
- 10. Bhairava standing.

There is a group of three small shrines to the north of the west gopura. Of these, one is a shrine of Viṣṇu. It consists of a Garbhagṛha and a narrow mantapa of tow pillars before it. The verticals of the entrance of the Garbhagṛha contain the figure of Hanumān at the base. Inside is an image of Viṣṇu seated in vīrāsana, holding sankha in the upper right hand, cakra in the upper left and resting the lower right on the right knee in the varada pose and the lower left on the left knee with the palm open and turned upwards. There is another loose icon in this sanctum of Viṣṇu standing holding sankha, cakra, gadā and padma. The two shrines adjacent to this shrine contain lingas.

In the eastern part of the courtyard are two basements, probably used for temporary pandals, in the north. In the southern part are four slabs, one containing an inscription, the second and the third containing the figure of a woman riding a horse, and the fourth containing a similar figure and that of a warrior.

The main shrine of Tripurantakeśvara stands in the centre of the courtyard and faces the east. There is a dhvajastambha between the east gopura and the shrine but no entrance into the shrine in this direction. This shrine consists of a closed mantapa, the mukhamantapa beyond it, partly walled and with two entrances in the north and south, two antaralas and the Garbhagtha beyond them.

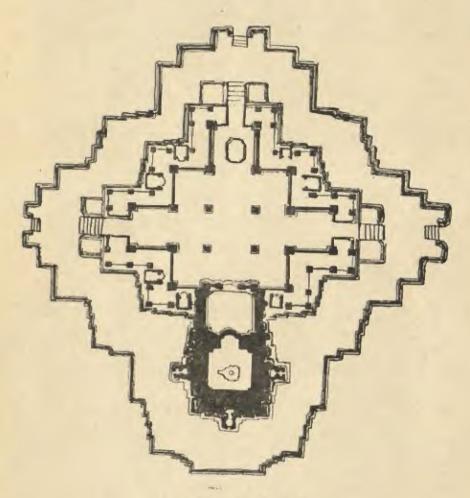
The main shrine is a simple structure surmounted by an imposing vimāna. The adhistāna is low and contains upāna, recess, patta, recess, moulding, narrow gala and alingapattika. The outerside of the walls of the antaralas contain a single kosta or niche each, with two pilasters on either side. The niche in the north wall contains an image of Durgā standing on the head of a buffalo with a man to right and lion to left. The niche in the south wall contains the image of Ganapati in the bhujangatrasa pose with the right leg resting on the mouse and holding aksamālā in the right hand and danta in the left and keeping the lower right in abhaya and the lower left in Karihasta. Similarly, the three walls of the garbhagrha also contain niches with pilasters. The niche in the south wall contains the image of Candrasekhara standing, that in the west wall contains the figure of Lingodbhavamurti and the niche in the north wall contains the image of Brahma with three heads. There is a row of kūtas and arches containing deity figures on the edges of the roof, which seems to be a later addition. The vimana of the shrine is of the tritala type and contains Kūța, simhalalața, panjara, simhalalața, pañiara, simhalalata and Kuta in each tala.

There are nandis in the four corners on the phalaka. The Gala above is high and decorated with simhalalātas in the four cardinal directions. Above it are a round sikhara of the Vēsara order and a Kalasa. The interior of the shrine consists of the Garbhagrha, two antarālas before it and two mantapas beyond. The outer mantapa which is closed by walls, contains a perforated screen in the east wall and four black granite pillars in the centre. To its west is the mukhamantapa partly closed on the sides and with an entrance in the north and south. There are four rows of four pillars each in this mantapa with an elevated square between them and a nandi in its centre. The entrances of the antarālas and the Garbhagrha are plain. The sanctum contains the linga of Tripurāntakesvara set up on a low vēdi.

There is a small Devi shrine to the north of the shrine of Tripurantakesvara connected with it by a short covered verandah emanating from the northern passage of the mukhamantapa. This Devi shrine consists of the Garbhagrha, antarala and a narrow

compartment before it. The outerside of its walls is plain. The vimāna of the shrine is of the dvitala type and contains rows of the series—Kūṭa, Kūṭa, Śālā, kūṭa and kūṭa. The phalaka has lions at the four angles. The gala is adorned with simhalalāṭas. The sikhara above is round and of the Vēsara order. Inside the Garbhagṛha there is a fine image of Devī standing holding trisūla in upper right hand, damaru in the upper left and utpala in the two lower hands.





Great temple-Palampeta

(to face p. 49)

THE TEMPLES OF PÄLAMPĒŢA

Pālampēta is a small village in the Mulug taluk of the Warangal district, situated about 40 miles north-west of Hanumakonda in the Warangal district of Andhra Pradesh. It is near the bund of the famous Ramappa lake which has a total area of 71 square miles and a semi-circular chain of hills connected by an earthen dam 2000 feet long, 15'20" wide and 56' high, constructed in the 13th century in the Kakatīya period. About a mile from the village and midway between it and the tank is the Rudrēśvara temple built by the famous Kākatīya general, Rēcerla Rudra, in S. 1135 (1213 A.D.) during the reign of Kakatiya Ganapatideva. This general constructed a big tank and a town named Atukuru on the tank bund and the temple of Rudresvara in that town. He gifted two villages, named Upparapalli and Borlapalli, for the enjoyment of this god and Gaurisa. This Rudresvara temple is a master-piece of architecture and is taken to mark the climax of medieval Deccan architecture. Besides this main shrine, there are seven other smaller ones round it

An inscription on the four sides of a slab set up in the entrance mantapa of the court yard of the Rudresvara temple, gives interesting details about the builder of this temple and his family. In the famous Recerla family was born Brahma, a celebrated general of the Käkatīya king, Prola I (1030-1075 A.D.) This general accompanied the Western Calukyan armies which were pursuing the Cola forces, defeated in the battle of Koppam, to Kanci and tore the gateways of that city open as if it were a mere curtain and obtained victory for his Kākatīya master.(27) In this family were born Kataya and his son, Kama, who, as the general of the Kākatīya king, Prola II, (1110-1158) killed Gunda. ruler of Manthani(26), previously humiliated by Prola. This general begot by Prolamba a son named Rudra. Rudra was one of the greatest Kākatīya generals of his time and rendered signal service to the Kakatiya kingdom. After the sudden and premature death of king Mahadeva in a battle with the Yadavas of Devagiri, his son and heir. Ganapatideva, was captured by the enemy. Taking advantage of this misfortune, several enemies and feudatories created confusion in the Kakatiya kingdom, between 1198 A.D.,

^{27.} Kak. War., p. 33

^{28.} Ibid pp. 43-44

the year of Mahadeva's death and 1202 A.D., by which year Ganapatideva was back in his kingdom and peace and order were restored. During these critical days, Rēcarla Rudra drove away all the enemies, put down all rebels and preserved the Kakatiya kingdom from imminent dissolution. He handed it over in tact to Ganapatideva.(33) This general was a pious devotee of Siva and installed god Rudrēśvara in Orugallu, the capital of the Kākatīyas and gifted to that god the village of Nekkonda, He built a big town and created a lake near it, as if to reflect its beauty. In this town of Atukuru he built a fine temple and installed in it god Rudrēśvara in S. 1135 on Sunday, the eighth day of the bright half of the month of Magha in the cyclic year S'rīmukha and gifted to that god the villages of Upparapalli and Borlapalli. He also gifted the Village of Nadukude jointly to gods Kātēśvara and Kāmēśvara, obviously named after his parents and to god Rudrēśvara, set up by him and named after himself.(10)

THE RUDRESVARA TEMPLE

This temple is situated inside a compound of low walls on the bank of a narrow canal, originating from the Rămappa lake. It faces the east and consists of the Garbhagrha, Antarāla, a big Mukhamanṭapa and three porches leading into the manṭapa. The temple is complete in all parts and has an upapīṭha and adhiṣṭāna or double platform below and a tall vimāna above (Pl-XVI-1&2).

Upapī tha :

This lowest member on the elevation is 5'7" high and consists of upāna, paṭṭa, paṭṭa with semi-circular elevation at each end, moulding, four narrow paṭṭas, tripaṭṭa, gala, tripaṭṭa, moulding with three paṭṭas, gala, three broad paṭṭas, another gala, three paṭṭas, moulding and āliṅgapaṭṭikā. On the top of this upapīṭha there is a pradakṣiṇa about 8' wide,

Adhişţāna:-

This upper base is 4' high and situated inside the pradaksina and consists of upana, recess, three pattas, moulding, four pattas, gala, moulding in three sections, broad patta, moulding, three pattas, gala and ālingapattikā.

^{29.} Ibid pp. 39-40

^{30.} CTI, no. 41

3. Porches :-

There are three porches in the east, north and south leading into the mukhamantapa. There is a low wedi above the adhistana running on the east, south and north with openings in the porches and in two sections in the west, one on either side of the Antarāla. This Vēdī is decorated on the outerside with four bands, the lowest containing a row of elephants, the second a row of eight petalled lotuses in compartments, the third a row of fine figure sculptures and the top band containing a row of four petalled lotuses. These bands are the same all over except for the fact that the figure sculpture varies.

East Porch (Pl. XVII-1)

- (1) The figure sculpture on the front block to the proper right of entrance is as follows:-
- (a) Woman standing in dvibhanga holding a bent garland of beads.
- (b) Two women, one standing in dvibhanga with hands raised above the head and kept in anjals and the other also in dvibhanga holding a fish like object.
- (c) Vēņugopāla standing in Vytyastapāda playing the flute and a woman standing with a cāmara in her upraised right hand.
- (d) Two women, one to left standing in dvibhanga holding a bag in both the hands and the other to right in the same posture with hands held above the head in anjali.
- (e) Woman standing in Vytyastapāda holding cāmara in the right hand.
- (f) Bhairava standing with parašu in the upper right hand, trišūla in the upper left and bowl in the lower left. He wears a long Kapālamālā reaching tha knees.
- (g) Woman standing in dvibhanga holding a snake in both the hands.
 - (h) Camaravahinī standing in dvibhanga.
 - (i) Cāmaravāhinī standing in dvibhanga.
 - (j) Cāmaravāhinī standing in Vytyastapāda.
 - (k) Woman standing holding dagger in both the hands.
- (l) Woman standing with the right hand hanging and the left bent at the elbow and supporting the head inclined to left,

- (2) The south section at right angles to No. 1 above contains the following sculptures from east to west:-
- (a) Woman standing in dvibhanga combing hair with the right hand and holding a mirror in the left hand.
- (b) Woman standing in dvibhanga holding a round object in the right hand bent at the elbow and resting below the right breast and keeping the left hand hanging.
- (c) Woman standing in dvibhanga holding a bow in the left hand and arrow in the right hand.
- (d) Woman standing in dvibhanga holding bow and arrows in the left hand and resting the right hand on a tall object.
 - (e) } Same as above.
- (g) Woman standing in samabhanga holding camara, in the right hand and a round object in the left.
 - (h) Same as above.
- (i) Woman standing with the legs bent at the knees and playing mrdanga.
- (j) Woman in the Bhujangatrāsa pose holding both her hands up in vismaya.
 - (k) Woman playing mrdanga.
- (1) Woman in the Bhujangatrāsa pose holding the right hand up in vismaya and the left bent at the elbow and kept below the right breast with the palm open.
 - (m) Woman playing mrdanga.
- (n) Woman in the catura pose with the palm of the left hand below the right breast and the right hand upraised, bent at the elbow and with its palm resting on the head.
 - (o) Woman playing mṛdanga.
- (p) Woman standing in dvibhanga with the right hand raised above the head and holding a camara.
- (3) The section connecting the east and south porticos contains the following sculptures:-
- (a) Woman in the Bhujangatrasa pose with the left palm kept below the right breast and the right hand holding a long garland of beads and its palm resting on the head.
- (b) Woman standing in Vytyastapāda holding sūla in the right hand and keeping the lest palm below the right breast.

- (c) Woman playing mrdanga.
- (d) Woman as in (a) above.
- (e) Woman as in (c) above.
- (f) Woman standing in dvibhanga holding camara in the right hand.
- (g) Man with a beard standing behind a square shield with swords on it, holding sūla in the right hand and resting the left palm on the edge of the shield.
 - (h) Woman playing mrdanga.
- (i) Woman in the Bhujangatrāsa pose with the left hand hanging and the right held above the head in vismaya.
 - (j) Woman playing mrdanga,
- (k) Woman in the Bhujangatrāsa pose with the hands kept in anjalī below the breasts.
 - (I) Woman playing mrdanga.
- (m) Woman in the Bhujangatrāsa pose with the left palm catching the right breast and the right hand bent at the elbow and upraised and its palm resting against the right side of the head.
 - (n) Woman in dvibhanga blowing bugle.
- (o) Woman standing in tribhanga holding lotus with stalk in the right hand and a round object in the left.
- (4) The front section to the proper left of the entrance contains the following sculptures:-
 - (a) Sage standing in samabhanga with his hands in anjali.
 - (b) Nude jaina Tirthankara.
- (c) Woman standing in dvibhanga with the right hand hanging and the left palm under the chin.
 - (d) Woman standing in Vytyastāpāda playing the flute.
- (e) Woman in the Vytyastapāda pose with the left hand hanging and the left palm kept below the right breast.
- (f) Woman walking with the right hand upraised and the left kept across the left thigh.
 - (g) Bearded sage seated in padmāsana.
 - (h) Woman standing in dvibhanga.
- (i) Woman in the Bhujangatrāsa pose with the right hand upraised and the palm on the head and the left palm kept below the left breast.

- (j) Woman playing the mrdanga.
- (k) Woman as in (i) but with hands and legs in the reverse order.
 - (f) Woman playing the mrdanga.
- (5) The east section at right angles to No. (4) above contains the following sculptures:—
 - (a) Cāmaravahini standing in samabhanga.
- (b) Woman standing in samabhañga holding a cloth across her knees,
 - (c) Woman standing in dvibhanga.
 - (d) Woman holding two strings of pearls.
- (e) Woman standing in dvibhanga holding an object in each hand.
- (f) Woman standing in dvibhanga with a bow on the left shoulder and arrow in the right hand.
 - (g) Woman holding a child against her chest.
- (h & i) Woman standing in dvibhanga holding a double string of pearls across the knees.
- (j) Woman standing in dvibhanga with the right hand hanging and the left palm on the stomache.
 - (k) Nude jaina Tirthankara.
- (1) Woman in the Bhujangatrāsa pose with the hands in anjali held above the head.
- (m) Woman standing in samabhanga with the hands in anjah held above the head.
 - (n) Nude jaina Tirthankara.
- (0) Woman in dvibhanga holding a double string of pearls across the knees.
 - (p) Woman holding sword in her right hand.
- (6) The section at right angles to No. (5) above contains the following sculptures:—
- (a) Woman in tribhanga with the right hand holding a bow and the left hanging.
 - (b) Nude jaina Tirthankara.
 - (c) Woman standing with legs bent at the knees.
 - (d) Woman playing the mrdanga,

- (e) Woman standing in dvibhanga holding a sword with the hilt up.
 - (f) Woman playing the mrdanga.
- (g) Woman in the Bhujangatrasa pose with the left hand hanging and the right palm resting on the head.
 - (h) Woman playing the mrdanga.
- (i) Woman standing in vytyastapāda, with the right palm below the left breast and the left hand hanging.
 - (j) Woman holding an object across her knees.
 - (k) Nude jaina Tīrthankara.

South Porch

- (7) The front block to the proper left of the entrance contains the following sculptures:—
- (a) Woman standing in tribhanga holding camara with handle.
 - (b) Woman as above standing in vytyastapāda.
 - (c) Woman playing the medanga.
- (d) Woman in the Bhujangatrāsa pose with the left hand hanging and the right palm on the head.
 - (e) Woman in tribhanga playing the medanga.
- (f) Nṛtta-Gaṇapati in the Bhujangatrāsa pose holding parasu in the upper right hand, trisūla in the upper left, Danta in the lower right and modaka in the lower left.
 - (g) Camaravahini in the dvibhanga pose.
- (h) Woman in tribhanga holding a snake in the two hands held above the head.
- (i) Bhairava standing in dvibhanga holding damaru in the upper right hand, trisula in the upper left, dagger in the lower right and bowl with skull hanging from it in the lower left, with dog to right.
 - (j) Camaravahini in dvibhanga.
- (k) Devi in the Bhujangatrasa pose with the right leg on apasmara below lying with the upper part of the body raised and the hands in anjali. The deity holds Damaru and Ghanja in the upper right hands, trisula and another object in the upper left hands and keeps the lower right hanging. There is a man to right kneeling with his hands in anjali.

- (8) This section which is at right angles to the above, contains the following sculptures:—
 - (a) Cāmaravāhinī.
 - (b) Nude jaina Tirthankara
 - (c) Woman standing with hands hanging.
 - (d) Camaravāhinī.
 - (e) Vēnugopāla.
 - (f) Cāmaravāhinī in Vytyastapāda.
- (g) Woman in dvibhanga holding bow in the left hand and arrow in the right.
 - (h) Camaravahini in dvibhanga.
- (i) Woman in dvibhanga holding a three stringed pearl garland in the hands.
- (j) Mithuna, with the woman seated on the man's shoulders hugging his head and man hugging her feet.
- (k) Mithuna, with man holding a woman up catching her lower legs and woman hugging his chest.
 - (1) Mithuna with the man holding a woman up.
 - (m) Mithuna as above.
- (n) Bearded man standing behind a square shield holding sword in one hand.
 - (o) Nude Jaina Tirthankara.
- (9) This section which connects the south and east porches contains the following sculptures:—
 - (a) Nude Jaina Tirthankara.
- (b) Man holding sword in the right hand standing behind a square shield.
- (c) Woman in dvibhanga holding camara in the right hand and a round object in the left.
- (d) Nṛtta-Gaṇapati in the Bhujangatrāsa pose with elephants ears and one tusk, holding parasu in the upper right hand, modaka in the upper lest, Danta in the lower right and modaka in the lower lest.
 - (e) Camaravähini in Vytyastapada.
- (f) Woman in Vytyastapāda holding bow in the left hand and arrow in the right.

- (g) Nude Jaina Tirthankaras.
- (i) Surya standing in samabhanga holding a lotus in each hand and decorated with cakrakundalas, two graiveyakas, girdle with pearl hangings, and long garland reaching the knees.
 - (j) Camaravāhinī in Vytyastapāda.
- (k) Bhiksāṭanamūrti holding damaru in the upper right hand, Nandi on pillar in the upper left, dagger in the lower right and bowl with kapāla hanging from it in the lower left. He is adorned with cakrakundalas, graivēyaka, double girdle and a long garland reaching below the knees. There is a dog to left.
 - (1) Sarya as in (i) above.
 - (m) Eight handed Narasimha killing Hiranyakaśipu.
 - (n) Camaravāhini in Vytyastapāda.
- (o) Six handed Nrtta-Ganapati in the Bhujangatrāsa pose holding ankuša in one upper right hand and keeping another hanging, parašu in one upper left hand and keeping another holding Danta in the lower right and modaka in the lower left.
- (10) The front block to the proper right of the entrance contains the following sculptures:--
- (a) Nṛtta-Gaṇapati în the Bhujangatrāsa pose holding ankusa, pāsa, danta and modaka with elephant's ears and one tusk decorated with Nāga-bandha and a girdle of pearls.
 - (b) Camaravāhinī in dvibhanga.
- (c) Nude Bhairava holding trisula in the upper right hand, damaru in the upper left and bowl with a skull hanging from it in the lower left. He is adorned with graivsyaka, broad girdle and a long garland reaching below the knees. There is a dog to left.
 - (d) Camaravāhinī in dvibhanga,
 - (e) Bhikşāţanamūrti,
 - (f) Camaravahini in dvibhanga.
 - (g) Woman playing the medanga.
- (h) Woman in the Bhujangatrasa pose with the left palm below the right breast and the palm of the upraised right hand resting on the head.

- (i) Woman playing the mrdanga.
- (i) Cāmaravāhinī in dvibhanga,
- (k) Woman in dvibhanga holding a garland of pearls.
- (1) Woman in dvibhanga with the right hand in abhaya and the left hanging.
- (11) The section which is at right angles to No. (10) above contains the following sculptures:—
- (a) Woman in Vytyastapāda holding cāmara in the right hand and a round object in the left.
 - (b) Vēnugopāla in Vytyastapāda.
- (c) Woman in Vytyastapāda holding bow in the left hand and arrow in the right.
 - (d) Cāmaravāhinī in dvibhanga.
- (e) Woman in Vytyastapāda holding bow in the right hand and arrow in the left.
 - (f) Camaravāhini in dvibhanga.
 - (g) Woman playing the mrdanga,
- (b) Woman in the Bhujangatrasa pose with both hands joined and in cinmudra held above the head.
- (i) Woman in dvibhanga with a garland in both hands held above the head.
- (j) Bhikṣāṭanamūrti in dvibhanga holding damaru in the upper right hand, trisūla in the upper left, dagger in the lower right and bowl in the lower left.
- (k) Woman in tribhanga with both hands bent at the elbows and raised up in vismaya.
 - (1) Woman playing the mrdanga,
 - (m) Cāmaravāhinī in Vytyastapāda,
- (n) Nṛtta-Gaṇapati in the Bhujangatrasa pose holding ankusa in the upper right hand, pāsa in the upper left, Danta in the lower right and modaka in the lower left.
 - (o) Camaravahini in dvibhanga.
 - (p) Woman playing the mrdanga.
- (12) The section at right angles to (No. 11) above contains the following sculptures:—
 - (a) Netta-Ganapati in the Bhujangatrāsa pose.

- (b) Camaravāhinī in Vytvastapāda.
- (c) Camaravahini in the Tirascina pose.
- (d) Cāmaravāhinī in Vytyastapāda.
- (e) Bhiksatanamorti.
- (f) Woman playing the mrdanga.
- (g) Woman in the Lalita pose with hands held above the head.
 - (h, i) Camaravāhinī in dvibhanga.
 - (j) Woman playing the mrdanga.
- (k) Woman in the Bhujangatrāsa pose with the left palm below the right breast and the right palm on the head.
 - (I) Woman playing the mrdanga,
 - (m) Woman as in (k) above.
- (n) Woman in dvibhanga holding a garland in both the hands above the head.
- (o) Bhairava holding damaru and trisula in the upper hands and dagger and bowl in the lower hands.

North Porch :-

- (18) The section on the front block to the proper right of the entrance contains the following sculptures:—
 - (a) Woman playing the mrdanga.
- (b) Woman in the Bhujangatrasa pose with the left hand hanging and the right palm between the breasts.
 - (c) Woman playing the mrdanga.
- (d) Woman in the Bhujangatrāsa pose with the left hand hanging and the right palm resting on the head.
 - (e) Nude Jaina Tirthankara.
- (f) Woman in dvibhanga holding a long object above the head.
 - (g) Woman in the Vytyastapāda pose.
 - (h) Woman as above playing a flute.
- (i) Woman in the Bhujangalalita pose with both the palms on the abdoman.
 - (j) Woman in dvibhanga holding a long sūla.
- (k) Woman in dvibhanga holding a double string of pearls.

- (19) The Section at right angles to No. 18 above contains the following sculptures:—
- (a) Bearded sage standing in samabhanga with the hands in anjali.
- (b) Woman in tribhanga with bow in the left hand and arrow in the right. A man picks a thorn from the under side of her left foot.
 - (c) Cāmaravāhinī in dvibhanga.
 - (d) Woman in dvibhanga holding a double string of pearls.
- (e) Woman as above holding a long object above her head.
- (f) Woman in tribhanga with the left palm resting on the left thigh and the right hand holding a long object up.
- (g) Woman in tribhanga holding a long object above the head,
 - (h) Woman in Vytyastapāda holding flute on the chest.
- (i, j) Woman in tribhanga holding a cloth across her knees.
- (k) Woman in dvibhanga with dagger in the right hand and the left at kați holding a string of pearls.
- (l) Woman in tribhanga with the left hand holding a mirror and the right holding the end of a cloth spread across the knees.
- (m) Woman in dvibhonga holding a sword with the point down in the right hand and resting the left palm below the left breast.
- (n) Woman in dribhanga with arrow in the right hand and shield in the left.
- (o) Woman as above holding a long stick in both the hands.
- (20) The Section at right angles to No. 19 above contains the following sculptures:—
- (a) Woman in dvibhanga holding vina in the right hand and keeping the left palm againt the left side of the head.
 - (b) Woman playing the mrdanga.

- (c) Woman in the Bhujangatrāsa pose with the left palm below the right breast and the right palm on the head.
 - (d) Woman playing the mrdanga.
- (e) Side view of a woman with the right hand stretched.
- (f) Woman in dvibhanga holding a stout garland at the ankles.
- (g) Woman in dvibhanga holding a sword with the point down.
- (h) Woman as above with the left hand hanging and the right holding an object up.
 - (i) Woman as in (g)
 - (i) Woman as in (e).
 - (k) Nude Jaina Tirthankara.
 - (1) Man seated in padmāsana with his hands in anjali.
 - (m) Cāmaravāhinī in dvibhanga.
- (17) The section on the front block to the proper left of entrance contains the following sculptures:—
- (a) Woman in the Lalita pose with the left palm below the right breast and the right palm on the head.
 - (b) Nṛtta-Gaṇapati in the Bhujangatrasa pose.
 - (c) Nude Jaina Tirthankara,
- (d) Woman standing in samabhanga holding a long object.
 - (e) Woman playing the mrdanga.
- (f) Woman in the Bhujnagatrasa pose with the left hand hanging and the right palm on the head.
 - (g) Embracing mithuna,
 - (h) Camaravahini in dvibhanga.
- (i) Woman walking holding an object in the right hand above the head.
- (j) Woman with the left hand below the right breast and the right upraised.
- (k) Bhairava.
 - (1) Woman in dvibhanga.

- (16) The Section at right angles to No. 17 above contains the following sculptures:—
- (a) Woman standing under a tree with the left hand catching the end of the cloth and the right on the head of a boy standing to right.
- (c) Man standing under a tree in dribhanga with the hands on the hilt of a sword with its point resting on the ground.
 - (c) Embracing mithuna under two trees.
 - (d) Mithuna in the sex act under a tree.
- (e) A man and two women under a tree in an amorous pose.
 - (f) Mithuna in the sex act.
- (g) Woman in Vytyastapāda under a tree with bow on the left shoulder and arrow in the right hand.
- (h) Woman as above picking a thorn from the under side of her left foot with an arrow held in the right hand.
 - (i) Woman playing the mrdanga.
- (j) Woman in the Bhujangatrasa pose with the left hand on the left breast and the right palm on the head.
 - (k) Woman playing the mrdanga.
- (l) Woman in dvibhanga with the left hand hanging and the right holding a long object above the head.
 - (m) Bhairava.
- (n) Woman in dvibhanga holding a long object above the head with both the hands.
- (15) The section at right angles to No. 16 above contains the following sculptures:-
 - (a) Bearded sage standing in samabhanga.
 - (b) Woman playing the mrdanga.
- (c) Woman in the Bhujangatrasa pose with the left palm below the left breast and the right palm on the head.
 - (d) Woman playing the mrdanga.
 - (e) Cāmaravāhīnī in Vytyastapāda.
 - (f) Nude Jain Tirthankara.
- (g) Woman standing in Vytyastapāda holding a bent stalk above the head,

- (h) Woman standing in samabhanga with the hands in anjali.
 - (i) Woman playing the mrdanga.
- (j) Woman in the Bhujangatrāsa pose with the right palm below the right breast and the left palm on the head.
 - (k) Woman playing the mrdanga.
- (l) Woman standing in tribhanga with the right hand hanging and the left bent at the knee and resting on the stomache.
 - (m) Woman playing the mrdanga.
- (n) Woman in the Bhujangatrasa pose with the left hand hanging and the right palm on the head.
- (13) The section connecting the south porch and the Antarala of the temple contains the following sculptures:-
- (a) Woman in the Bhujangatrāsa pose with the left palm below the right breast and the right palm on the head.
 - (b, c) Woman playing the mrdanga.
 - (d) Woman as in (a) above.
 - (e) Woman as in (b) and (c) above.
- (f) Woman in dvibhanga with the right hand in abhaya and the left holding a round object.
 - (g) Nude Jaina Tīrthankara.
 - (h) Cāmaravāhinī in Vytyastapāda.
 - (i, j) Camaravāhinī in dvibhanga.
 - (k) Nrtta-Ganapati in the Bhujangatrāsa pose.
 - (1) Camarvāhinī in dvibhanga.
- (m) Surya standing in samabhanga holding a lotus in each hand.
 - (n) Cāmaravāhinī in dvibhanga.
 - (o) Bhairava.
 - (p) Cāmaravāhinī in dvibhanga.
- (14) The section connecting the north porch and the Antarala contains the following sculptures:-
 - (a) Cāmaravāhinī in dvibhanga.
 - (b) Woman in dvibhanga with hands is anjali.
- (e) Woman standing with the lower part of the left leg resting on the right knee.

- (d) Woman playing the mrdanga.
- (e) Woman in tribhanga with the hands hanging and the hair flowing down in two plaits.
- (f) Woman standing in tribhanga with another woman seated to her right.
- (g) Woman standing in Vytyastapāda with the right hand hanging and the left on the abdoman.
- (h) Woman standing in tribhanga with the right band hanging and the left holding an object.
- (i) Woman standing in dribhanga holding an object above the head.
- (j) Woman in the Bhujangatrāsa pose with the right hand hanging and the left palm on the head.
- (k) Woman standing in tribhanga holding a mirror in the right hand and a long object in the left against the abdoman.
- (1) Woman in Vytyastapāda holding a long stalk in both the hands.
- (m) Woman in tribhanga holding one end of a garland in the left hand below the left breast and keeping the right hand hanging and holding the other end of the garland.
 - (n, o) Bearded sage standing in samabhanga.

THE WALLS

South wall of the Antarala :-

There is a broad band above the adhistāna containing the following decorations:—(1) makaramukha (2) Creeper (3) makaramukha (4) creeper (5) Gaṇapati seated with two elephants, one on each side, with their trunks knotted above his head. (6-9) as in 1-4. (10-13) as in 1-4. (14) Bhikṣāṭana (15-18) as in 1-4. (19-22) as in 1-4.

(23) Bearded sage seated in padmāsana. (24-27) As in I-4.

The wall above this band is decorated as follows.

- (1) Pilaster.
- (2) Empty space.
- (3) Recess with a miniature vintand on three slender pilasters and with five talas and a round sikhara.

- (4) Projection with four pilasters. Those at the ends are decorated with pearl hangings at the top. The two central pilasers support a sālā which has a projecting kapēta in tiers, gaļa, kapēta and a crowning Nāgara sikhara.
- (5) Recess with a miniature vimana of five talas and found sikhara on three slender pilasters.
 - (6) Projection with pilasters and sala as in (4) above.
 - (7) Recess as in (5) above.
 - (8) Projection with pilasters as in (4) above.
 - (9) Recess as in (5) above.

North wall of the Antarala:-

The band at the base of this wall contains four elephants, makara, two elephants, makara, elephant, makara, Bhairava between two elephants, makara, makara, elephant, makara, Gaṇapati seated between two elephants, makara, elephant, makara makara, makara, elephant, Gaṇapati seated between two elephants, elephant, makara, elephant and two elephants.

The wall above this ba d is similar to the south wall.

South wall of the Garbhagrha;-

The band at the base of the wall contains makramukha, creeper, elephant, creeper, makaramukha, makaramukha, creeper, elephant, and makaramukha.

The wall above this band is decorated as follows :-

- (1) Projection with four pilasters with a sālā above the two central pilasters.
 - (2) Recess with a miniature vimana of five talas on a pilaster.
- (3) Projection with four pilasters with a sālā above the two central pilasters.
- (4) Recess with a miniature vimana of five talas over a pilaster.
- (5) Wide projection with three shrines in a vertical row (Pl. XVII-2). The adhistana of the lowest shrine contains on the cast and west a miniature vimana, a pillar, a miniature shrine and a pillar. The part above is decorated with pearl garlands. Above is a band with three elephants and above it a band with three pilasters and three compartments containing two lions and a swan. The front part has the adhistana in three sections

projecting from one another. Above it are a finely carved pillar, recess, with a miniature vimāna of four talas on a pilaster and a Nāgara šikhara, another finely carved pillar on each side with nandi facing the west in the centre. Above is a projecting band in three sections each decorated with pearl hangings. Then there is a narrow recess. Above is a broad band containing the figures of a man kneeling with his hands in a ijali, elephant, man running in consternation, elephant, Bhairava, elephant, elephant with the tip of its trunk resting on the underside of the foot of a man, man with the right leg placed behind with the right hand holding a sword above the head and the left holding a shield, elephant catching the thigh of a man before it and man with a sword in the upraised right hand and a shield in the left. Above this is another band with eight pilasters and the figures of a lion, swan, lion with forepaw raised, swan, lion, swan and lion.

Above this is the lowest of the three shrines in the vertical row. There are double pillars on each side with a square projection on each containing a small niche. Eech pillar has a roll capital with a hole on the underside. These pillars support a projecting kapōta or cornice in three sections, with a row of lotus buds hanging on the underside. The second and third shrines are similar though smaller. On the sides there are fret work frames with holes.

- (6) Projection with two pilasters.
- (7) Projection with two pilasters.
- (8) Recess with a miniature vimana of five talas on a pilaster.
- (9) Projection with four pilasters with a sālā above the two central pilasters.
 - (10) Recess with a miniature vimana.
 - (11) Projection as in (9) above.

West or back wall :-

The decoration on this wall on either side of the three shrines in the centre is similar to that of the south wall.

The adhistana of these shrines has on each side two pillars and two miniature vimanas on pilasters. The front side contains in a row a pillar, a miniature shrine on a pilaster, nandi, a miniature shrine on a pilaster and a pillar. Above is a projecting band

with pearl decoration and above it is a recess. Then there is another band which has two elephants, a makara, elephant and makara on the east and west sides and makara, elephant, makara, elephant, two makaras from whose mouths emanates a creeper forming three arches with the figure of Sürya below the central arch, elephant, makara, elephant and makara. There is another band above which has the figures of: four lions in three compartments in the sides and two lions, lion, swan, swan, lion and woman fighting a lion in the front. Other details are the same as those of the shrines on the south wall. There are three Nagara vimanas on the architrave above the entrance of the Garbhagrha of the lowest shrine.

North wall of the Garbhagrha:-

The decoration on this wall is similar to that of the other two walls.

The miniature vimānās on the bands of the adhiṣṭāna of the vertical row of the three shrines contain Nāgara sikharas. These shrines are similar to those on the other two walls.

FIGURE BRACKETS

There are thirty eight figure brackets attached to the short pillars which are on the vodi on the three sides of the Mukhamantapa, which support the heavy roof above. These brackets are of the following description (Pl. XVIII, XIX & XX):—

East porch - front side - above the north block -

- (1) Woman standing under a tree with the right leg stiff and the left foot across the right knee, with bow in the left hand and the right hand hanging. A man to left picks out a thorn from the underside of her left foot.
- (2) Woman in the Bhujangatrasa pose with the left palm below the left breast and the right palm resting on the head. There is a man on either side at bottom playing the mrdanga.

East porch - North side -

(1) Elephant below with the trunk stretched, lion above with its right leg resting on the head of the elephant and the left leg

on the tip of its trunk and the two forepaws upraised. There is a man below the left forepaw.

East porch - front side - above south block -

- Woman in Vytyastapāda under a tree with the left hand below the abdoman and the right upraised holding losus with stalk.
- (2) Woman in tribhanga with a snake coming down her shoulders and on to the thighs, holding another snake up in both the hands above the neck.

East porch - South side.

- (1) Two yālis as on the north side.
- (2) Piece at right angles to the above two yalis.
- (3) Piece to south connecting the east and south porches -2 yālis.

South porch - front side - east block.

- (1) Woman standing under a bower in Vytyastapada with bow in the left hand.
- (2) Woman in the Bhujangatrasa pose with the left palm touching the right breast and the right hand held up in vismava.

South porch - front side - west block.

- (1) Woman in tribhanga with the feet facing opposite directions and the hands at kati.
- (2) Woman in the Bhujangatrāsa pose with both the hands raised up in vismaya.

South porch - West side. Two yalis.

South porch - connecting piece. Two yalis.

Piece connecting with the wall of the Antarala - Two yalis.

Piece adjacent to the one connecting the north porch. Two $y\bar{a}_{i}^{lis}$.

Piece connecting above with north porch Two yalis.

North porch - front side - west block.

- Woman in Vytyastapāda with the left palm between the breasts and the right held up in vismaya.
- (2) Woman in dvibhanga with both the palms behind the head.

North porch - front side - East block.

- (1) Woman in the Bhujangatrasa pose with both the hands upraised in Cinmudra.
- (2) Woman in Vytyastapāda with the right hand held up in vismaya and the left palm on the abdoman. There are a man to right and womam to left holding up a garland flowing across the lower part of her legs.

North porch - East side-Two yalis.

Piece adjacent to the above -Two yalis.

Piece connecting the above with the East porch-Two yalis.

Sculptured slabs :-

These are in pairs on either side of the entrances of the porches.

The slab on the right side of the entrance of the east porch (Pl. XXI-I) contains the figure of a woman standing under a creeper in tribhanga holding a plant in both the hands. She wears patra-kuṇḍalas, broad graivēyaka, hāra, girdle, with pearl hangings and ardhōruka. There is a cāmaravāhinī in dvibhanga to right. The slab on the left side contains (Pl. XXI-2) the figure of a woman in the Bhujangatrāsa pose with the right hand hanging holding a piece of cloth, and the left elbow resting at kaṭi. Two plaits of hair hang to the sides. She wears cakrakuṇḍalas, graivēyaka, hāra of pearls, broad girdle and ardhōruka. There is a woman on each side at bottom playing mṛdanga.

The slab on the right side of the entrance of the south porch contains the figure of a woman (Pl. XXII-1) in Vytyastapāda with a cāmara held above the head in the right hand and the left palm resting on the left thigh. She wears cakrakundalas, hāra, broad girdle, and a long garland of beads hanging from both the shoulders. There is a cāmaravāhinī on each side at bottom and a monkey picking a thorn from the underside of the right foot of the woman. The slab to left contains the figure of a woman (Pl. XXII-2) in Vytyastapāda holding with her right hand above the head a tube from which emerge three lotus buds and hanging the left hand to the side holding a lotus. There is a cāmaravāhinī in vytyastapāda to right and another in dvibhanga to left at the bottom.

The slab to the right of the entrance of the north porch contains the figure of a woman (Pl. XXIII-1) in Vytyastapada

holding a cāmara above the head in the right hand and the left palm resting on the left thigh. She wears cakrakundalas, graivēyaka, hāra and broad girdle. A long garland of beads hangs from her shoulders. There are a cāmaravāhinī to right and a cāmaravāhinī and another woman to left at the bottom. The slab to the left of the entrance contains the figure of a woman (Pl. XXIII-2) with the right leg slightly bent and the left leg thrown across the right holding bow in the left hand and arrow in the right. There are a man to right picking a thorn from the under side of her foot with a dagger and a man with cāmara to left at the bottom.

VIMĀNA

The vimāna above the garbhagṛha is partly fallen. Only four talas are visible and each of them contains the distended series of kūṭa, pañiara, kūṭa, pañiara, sālā, pañiara, kūṭa, pañiara and kūṭa. There is a sukanāsa projecting from the front base of the vimāna and covering the Antarāla below. Its sides are decorated with the series—kūṭa, pañiara, kūṭa, pañiara and salā in two talas.

ROOF

There is no kapōta or cornice above the walls. The roof projects about 3 feet forward and contains as many projections as there are on the walls and adhiṣṭāna below. The underside is out by vertical and horizontal rafters into numerous compartments. There are rows of lotus buds hanging.

INTERIOR

The inner side of the Vēdī on the edges of the Mukhamantapa is decorated with compartments containing rows of four petalled lotuses.

All the pillars in the mantapa, excepting the four in the centre, are simple. They have five carved bands in the centre and a rectangular block at the base and top. The underside of the phalaka is adorned with lotus leaves. There is a roll and leaf capital above.

Minor Shrines :-

There are seven minor shrines on the ved?. The first is to the left of the Antarala and contains only the Garbhagrha. Its dvara is between two pilasters with a dvarapalaka at the base of each,

and a roll and leaf capital above. There are three miniature vimānas on the architrave with two pilasters with a swan above in between them. There is a projecting kapōta with rows of lotus buds on the under side and eight semi-circular elevations above. The padi or base piece is in three projections and the lintel of the upper cross beam contains the figure of Gaṇapati. The second is a shrine of Durgā situated almost in the northwest corner of the Vēdī. The third, situated in the north-east corner, is another Gaṇapati shrine. The fourth is to the left of the entrance of the east porch and contains an icon of Bhairava. The other three are in corresponding positions on the southern half of the Vēdī. There is a Saptamātrka slab to the right of the entrance of the south porch.

The Central Pillars (Pl. XXIV, XXV & XXVI-I) :-

These pillars are richly carved and contain fine sculptures. Each of them contains generally, from bottom to top (a) an arch on each face at base with a sculptured figure inside (b) rectangular block (c) recess (d) tripația (e) recess (f) broad pația (g) band with creeper design (h) recess with fine round bands containing diamond and bead decoration (i) band with dancers and musicians (j) band with bead hangings (k) Pația (l) recess (m) Pația with figure sculpture (n) circular part richly carved (o) round moulding with pearl hangings, (p) row of swans (q) round part with lotuses (r) circle with lotus buds hanging on the under side (s) Phalaka and (t) roll capital with leaf hanging. These Pillars Contain fine dance sculptures (Pl. XXVII.2, XXVII, XXVIII and XXIX).

Each pillar contains the following sculptures:—

Pillar A:— South-eastern angle.

- Band with sixteen mithunas in various poses including the sex act.
- 2. Band in eight sections each with a group of dancers and musicians.
- 3. Band with the south face containing Netta-Ganapati with two musicians on each side.
- 4. Band with the west face containing a group of six dancers.
- Band with the north face containing one dancer and four musicians,

6. Band with a rectangular block on the north face containing a dancer in the centre with one dancer emanating to each side from her and three musicians on either side.

Pillar B - at the south-western angle.

 The east face contains a group of eight dancers and the top part contains a band with two dancers emanating from one in the centre and three musicians to right and two to left.

The top part of the west face contains a man in Vytyastapāda with bow in the left hand and arrow in the right with two women on either side.

The top part of the north face contains the Samudra-madhana.

Pillar C - in the north-west corner.

The top band of the east face contains Gopivastrapaharana while that on the south face is decorated with two dancers in the centre accompanied by two musicians on either side. The top part of the west face contains Samudramadhana with Laksmi coming out of the ocean while that of the north face contains three dancers with two musicians on each side.

Pillar D at the north-eastern angle.

The top band of the east face of this pillar contains two dancers and three musicians. The top band of the west face is adorned with a dancer, woman playing mrdanga, dancer, woman playing mrdanga, dancer and woman playing mrdanga in a row.

The underside of the ceiling above the pillars has fine sculptures. (Pl. XXX).

Antarala entrance.

This consists a pilaster and a jamb on either side of the entrance which contain fine sculptures.

The padi or base piece consists four compartments under each jamb and seven in the centre. The compartments below the right jamb contain (1) man with sword in the right hand standing behind a square shield (2) woman in dvibhanga holding sala in the right hand (3) woman in Vytyastapada with the right hand hanging and the left holding a bundle of lotus leaves and (4) woman holding a bag in the right hand and a round object in the left.

The compartments below the left jamb contain the figures of (1) woman in dvibhanga holding a suckling child in the right hand and a round object in the left (2) woman in Vytyastapāda holding bow and arrow in the right hand and keeping the left in varada (3) woman in Vytyastapāda holding a stick in the right hand and a plant in the left and (4) man with sword in the right hand standing behind a square shield.

The compartments below the padi contain the figures of (1) woman in dvlbhanga with the left leg slightly bent holding a snake in the two hands lifted above the head (2) woman in Vytyastapāda holding a stick in the left hand and a bag in the hanging right hand (3) woman in Vytyastapāda holding a lotus in the right hand (4) Cāmaravāhinī in dvibhanga (5) woman in Vytyastapāda as in number (2) above and (6) woman in dvibhanga holding a long object in both the hands raised above the head.

The bases of the jambs also contain fine sculptures. The base of the right jamb contains the figures of (1) woman standing under a tree with a monkey on one branch, with the left leg behind the right, with the right palm on the knot of the hair and the left on the stomache. (2) woman in dvibhanga with the right palm on the head and the left on the leg (3) woman holding a bow in the left hand (4) woman holding lotus in the right hand and keeping the lelft palm on the right breast and (5) woman in dvibhanga with the right hand held up in vismaya and the left resting on the stomache holding an object. The base of the left jamb contains (1) woman standing with the right leg behind the left and with the right hand held above the head (2) woman in dvibhanga with the right hand held above the head (3) woman in the above pose with the left palm on the right side of the waiste (4) woman in tribhanga with the right leg behind the left standing on the tips of the toes and with the left hand held above the head and the right palm on the abdoman and (8) woman in dvibhanga with bow on the left shoulder and the hands in anjah.

The portion above the jambs contains fretwork frames with circles containing the figures of dancers and musicians. The pillars have similar medallions with dance sculptures all over.

The verticals and cross beam of the dvāra are decorated with diamond cutting and the lintel has the figure of Gajalakṣmī. The architrave above contains the figure of Naṭarāja in the centre and Gaṇapati and Devī at the extremes. In between are four dancing deities on each side.

The Garbhagrha:-

The jambs on either side of the entrance of this structure are in four sections containing (1) vertical row of musicians and dancers (2) vertical row of lions with an elephant at the base (3) pillar and (4) vertical with creeper design.

The verticals of the dvāra have pūrņakumbhas at the base and diamond cutting all over. The lintel is carved into a miniature shrine. There is a projecting canopy above with a row of lotus buds hanging on the underside. The architrave above contains five miniature vimānas. There is a projecting plank along each side wall in the interior and a moon stone before the padi of the entrance.

The central band of the Vidi above the adhistana is decorated with figures in dance poses (Pl. XXXI & XXX II).

SHRINES IN THE COMPOUND OF THE RUDRES'VARA TEMPLE

I. Shrine opposite the north porch.

This shrine, which is partly ruined, consists of the Garbhagrha, Antarala and the mukhamantapa with a porch and faces the east.

Its upapīțha is buried and covered by the fallen stones. The adhistāna consists of upāna, recess, moulding, recess and alingapatṭikā with semi-circular hangings along the edge.

The walls are decorated on the outer side. The north and south walls contain pilaster, miniature vimāna of seven talas on a pilaster, pilaster with a miniature shrine with Nāgara sikhara, miniature vimāna on a pilaster, pilaster, miniature vimāna on a pilaster, wide pilaster with a miniature shrine having a Nāgara sikhara, miniature vimāna on a pilaster, pilaster and pilaster. The back wall on the west is decorated with pilaster, miniature vimāna on a pilaster, wide pilaster containing

a miniature shrine with Nagara sikhara, miniature vimana on a pilaster, miniature vimana on a pilaster and pilaster.

There is a projecting canopy above the walls with five rows of lotus buds hanging on the under side.

The greater part of the *vimāna* of the shrine is fallen. Only the first *tala* is intact and it contains the series $-k\bar{u}_1a$, $k\bar{u}_1a$, $k\bar{u}_1a$, $k\bar{u}_1a$ and $k\bar{u}_1a$. There is a Sukanāsa projecting from its front base and covering the Antarāla below.

The mantapa has a low wedi on three sides decorated on the outer side with two bands of lotuses.

There are a nandi and a damaged icon of Ganapati at the entrance of the mantapa. There are four central pillars inside, plain and simple. The beams above these pillars contain lotus, on the underside. The jambs of the entrance of the Antarāla and the Garbhagṛha contain sculptures at the bases and fretwork frames above. There is a projecting canopy above the entrances of the two structures. The architrave above the entrance of the Antarāla has the figure of Naṭarāja dancing in the Bhujangatrāsa pose in the centre and musicians on either side. There are projecting planks along the three walls of the Garbhagṛha.

II. Shrine opposite the East porch.

This is almost entirely in ruins and only the high adhistana and the parapet decorated with bands of lotuses are in tact.

III. Mantapa opposite the south porch.

Only two elephants, one on each side of the entrance, are in tact.

IV. Ruined mantapa adjacent to the above mantapa.

SHRINES OUTSIDE THE RUDRES'VARA TEMPLE

There are many shrines outside the main temple in varying conditions of preservation.

I. Shrine at the eastern end of the tank bund.

This is a small but interesting structure and a replica of the main temple in plan and general features. It consists of the Garbhagrha, Antarala and Mukhamantapa with three porches and faces the west.

The adhişiāna consists of upāna, paija, recess, broad paija moulding, recess, dvipaija, gala, moulding and ālingapaijikā.

The walls of the shrine are plain but for a band of elephants at the base. The roof projects forward and there are two rows of lotus buds along the edges on the under side.

The porches contain a vedi above the adhistana decorated on the outerside with a band of elephants, a band of lotuses and a projecting flat cornice. There are two pillars in the front and four at the back on this vedi supporting the roof above in each porch.

There are four central pillars inside the mantapa adorned with sculptures. One pillar contains the figures of (1) a woman dancer accompanied by a woman playing mrdanga on each side (2) woman in dvibhanga holding a snake in both hands above the head with a woman in the Bhujangatrasa pose to right holding up a vīnā and another to left playing a vīnā. (3) woman in dvibhanga with camara in the upraised right hand and a round object in the left. There is another woman in dvibhanga, with both hands holding round objects and raised above the head. A third woman is in the same posture with the right hand kept behind the back and the left holding a long object and (4) nude Jaina Tirthankara with a woman on either side keeping the hands in anjali. The second pillar contains the figures of (1) woman in the Bhujangatrasa pose with the right palm on the head and the left on the stomache with a woman playing mrdanga on either side. (2) Nrtta-Ganapati (3) woman holding camara in the right hand and a bag in the left with a camaravahini on either side and (4) woman dancer in the centre with one dancer emanating from her to each side. The third pillar contains the figures of (1) woman in the Bhujangatrasa pose with the hands held above the head and with a woman playing mrdanga on either side. (2) woman in dvibhanga with a fish in the two hands with a camaravahini and a boy (3) two camaravahinis and (4) woman in the Bhujangatrasa pose with the right palm on the head and a woman playing mrdanga. The fourth pillar contains the figures of (1) woman in the Bhujangatrasa pose with the right palm on the head and the left on the abdoman and a woman playing mrdanga on either side (2) two

women dancers emanating to the sides from another in the centre with her hands in anjali kept above the head. The dancers on the sides hold bag in the right hand and keep the left palm on the head (3) woman in the Bhujangatrāsa pose with the left palm on the head and the right below the right breast. There is a woman playing mrdanga on either side and (4) woman playing vīnā with the right leg behind the left. A woman stands to right with the right hand held up in vismaya and the left palm on the abdoman.

The underside of the ceiling contains nine compartments. That part above the four central pillars has treble lotus with a bud in the centre.

The entrance of the Antarāla is well carved. The padi or base piece is in three sections, the central one projecting. The base of the right jamb contains the figures of a cāmaravāhinī in Vytyastapāda and two women with the right palm on the head and the left on the abdoman. The base of the left jamb contains the figures of a woman in dvibhanga with a bag in the left hand, a woman in tribhanga with the right hand upraised and the left resting on the right thigh and a cāmaravāhinī in vytyastapāda. There is a fretwork frame above each jamb. The verticals of the dvāra contain a cāmaravāhinī at the base and diamond cutting all over the cross beam similarly carved.

The lintel contains a figure of seated Ganapati. There is a projecting canopy above the dvara in three sections. The architrave above it has five miniature vimanas.

The entrance of the Garbhagṛha is also carved. There are a cāmaravāhinī and a dvārapālaka at the base of the right jamb and cāmaravāhini and Siva at the base of the left jamb. There is another cāmaravāhinī at the base of the two verticals.

There is a miniature shrine on the vidi in one corner. The base of each jamb of the entrance of this shrine contains the figures of a dvarapalaka and two camaravahinis. The architrave above the entrance has three miniature shrines. Inside is a fine icon of Viṣṇu.

II. Three shrines at the western end of the tank bund.
Shrine A:—

This is partly in ruins and contains only the Anterala and the Garbhagrha. The dvāra of the antarāla has a jamb and a pilaster

on either side. The bases of the jambs contain a few sculptures(1) woman in Vytyastapāda holding a long object in the hands above the head and man in dvibhanga holding dagger in the right hand and raising the left up in vismaya. (2) group of women under a tree, one with the right foot thrown back from which a monkey picks a thorn, another in dvibhanga with the hands in anjalī and a cāmaravahinī in vytyastapāda. (3) woman in Vytyastapāda holding up a snake in both the hands and another holding snake in the right hand and keeping the left palm below the right breast. (4) two women in vytyaspāda holding cāmaras in the right hands and keeping the left hands on the right thighs. There is another woman in dvibhanga with her hands in anjali.

The padi is in three sections and the cross beam has a lintel adorned with the figure of Gajalakşmī.

The entrance of the Garbhagrha contains a jamb and a pillar on either side. The base piece of the right jamb has the figure of Viṣṇu standing in tribhanga. There are a man and a woman to right and a woman to left. The base piece of the left jamb has the figure of Viṣṇu in Vytyastapāda with two women on either side. The padi has a semi-circular projection in the centre and the cross beam has five projections with two rows of lotus buds hanging on the under side. The lintel has a figure seated in the dhyāna pose. Inside the Garbhagrha there are plank shelves along two walls and a projecting canopy against the back wall. There are four pilasters in the four corners and a band of lotus petals at the top of each wall.

Shrine B: -

This shrine too contains only the Garbhagrha and the Antarāla. The base of the right jamb of the entrance of the Antarāla contains the figures of three women standing under a tree, one in Vytyastapāda with hands akimbo, one in the same pose holding a cāmara and the third with the right leg behind the left and with the right hand hanging and the left palm on the abdomen. The jamb to left contains at its base the figures of one woman in Vytyastapāda with a parrot, another combing the hair looking into a mirror and the third offering a fruit to a parrot. There are fret work frames above the bases. The verticals are decorated with diamond cutting and the lintel contains the figure of Gajalakṣmī. There is a canopy above in three projecting sections.

The entrance of the Garbhagrha is guarded by dvārpālakas and cāmaravāhinis. There is a projecting canopy above in three sections with three rows of lotus buds on the underside. There are plank shelves along each of the walls.

Shrine C:-

This is a triple shrine facing the east and is in a ruined condition. There is a low vidī on the adhistāna which is now buried. The roof projects from the walls and contains rows of semi-circles on the under side.

The central mantapa has four plain pillars with a raised part between them.

The bases of the jambs of the entrances of the Antaralas of the shrines contain the figures of woman with bow and sword, Cāmaravāhinīs, women with hands in an jalī, woman holding a snake in the two hands, woman standing under a tree and picking a thorn from her foot and a woman holding a bundle of buds.

All the shrines have architraves decorated with a row of five miniature vimānas. There are a number of loose icons in the mantapa and a Saptamātrka slab with Siva and Ganapati at the ends.

III. Triple shrine to the west of the main temple.

This shrine has a central mukhamantapa, shrines on the north, west and south and a porch in the east. There is a low widi above the adhistana connecting these shrines and its outer side, which is in eight sections, is decorated as follows:-

- (a) This is to the right of the entrance of the porch. This has two panels, one containing the figure of a Davi seated in Virasana with a lotus in the right hand and the other containing panels of women dancers.
- (b) This is at right angles to (a) and contains a band with seven miniature vimānas and another containing four compartments with women dancers and S'iva seated in Vīrāsana holding trisūla and damaru in two hands and keeping the other two in abhaya and Varada with a cāmaravāhinī on either side,
- (c) This is to the west of the southern shrine and contains one band with seven miniature vimānas of five talas with a conical central band and āmalaka sikhara and another band with nine compartments, each with a lion with a fore paw raised.

- (d) Like (c) above.
- (e) This is to the north of the back or western shrine and contains one band with five miniature sālās and five miniature vimānas with horizontal bands. There are the figures of Siva seated in Vīrāsana, two dancers, a bearded sage and a woman playing mṛdanga. The second band contains a row of lions.
- (f) This is at right angles to (e) above. It has one band containing six miniature salas and four miniature vimanas with horizontal bands with dancers below them. The second band has a row of lions.
- (g) This is to the east of the northern shrine. One of its bands contains seven miniature shrines and the figure of a four handed Dēvi seated in Vīrāsana. The second band has the figures of dancers.
- (h) This is to the left of the entrance of the porch. One of its bands contains ten miniature shrines and the other the figures of dancers and wrestlers.

There are long fret work frames connecting the Vadi and the roof.

All the three shrines have only the Garbhagrha and no Antarāla. The base of the jambs of the entrance of each Garbhagrha has dvārapālakas and cāmaravāhinis and a projecting canopy above. The architrave contains five miniature vimānas each with central conical band. The entablature above the central pillars of the mantapa contains compartments decorated with the figures of dancers.

IV. Shrine to the north-west of the main temple.

This is a small shrine with Garbhagrha, Antarala and Mukhamantapa. The walls are plain. The bases of the jambs of the Antarala contain fine sculptures and above them are fret work frames. The architrave contains a row of miniature vimanas each with a central conical band. The base of the entrance of the Garbhagrha contains figures of Dvarapalakas. There is a treble lotus on the under side of the ceiling above the four central pillars of the mantapa.

V. Shrine to the West of No. IV.

This too is a small shrine with Garbhagtha and Antarala. The Adhistana is buried in the ground.

The entrance of the Antarala contains purnakalasas at the base and fret work frames above them on either side. There is Gajalakşmi on the lintel and a projecting canopy above. The entrance of the Garbhagrha is plain.

The vimana of the shrine contains semi-circular elevations on each of its ten steps and a square phalaka above them. There is a platform at its front base, probably part of a sukanāsa. There is a conical band in the centre of each step of the vimāna.(31)

^{31.} For a brief notice of these temples see the guide book published by the Archaeological Department, Andhra Pradesh.

THE TEMPLES OF GHANAPUR

Ghanapur is a village situated eight miles north-east of Palampet and fifty miles north-east of Warangal in the Warangal district of Andhra Pradësh. It can be reached by bus from Warangal and Hanmakonda. There is a mud fort, 260' square, in this village inside which are to be found twenty-two shrines of great architectural value,(22) No detailed account of these temples is available so far.

The main shrine, dedicated to Siva, is in the centre of the fort. There are a mantapa and three shrines to the east, three shrines and a mantapa to the south, eight shrines to the west and five shrines to the north of the main temple. These shrines have vimanas of different types and this reminds one of the group of Early Calukyan shrines at Papanasanam near Alampur, in Andhradesa and Aihole, in northern Karnataka.

The Main Shrine

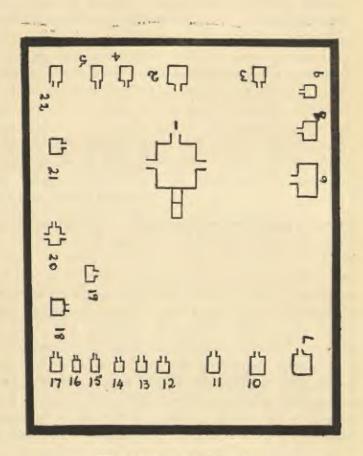
This shrine, which resembles the great temple at Pālampet in size, plan and construction, is one of the bigger temples of the Kākatīya period. It measures 92'6" from west to east and 55' from north to south and faces the east. It consists of the Mukhamanṭapa with three porches in the east, north and south and the Antarāla and Garbhagṛha, in the west. It is situated on a double platform and has no vimāna above the Garbhagṛha, (Pl. XXXIII-1).

Upapīțha:-This lowest member on the elevation is well carved and consists of upāna, recess, Dvipațța, recess, pațța, recess, tripațța, gala and ālingapațțikā. On the top of this platform is a pradakșina, about 9 feet wide.

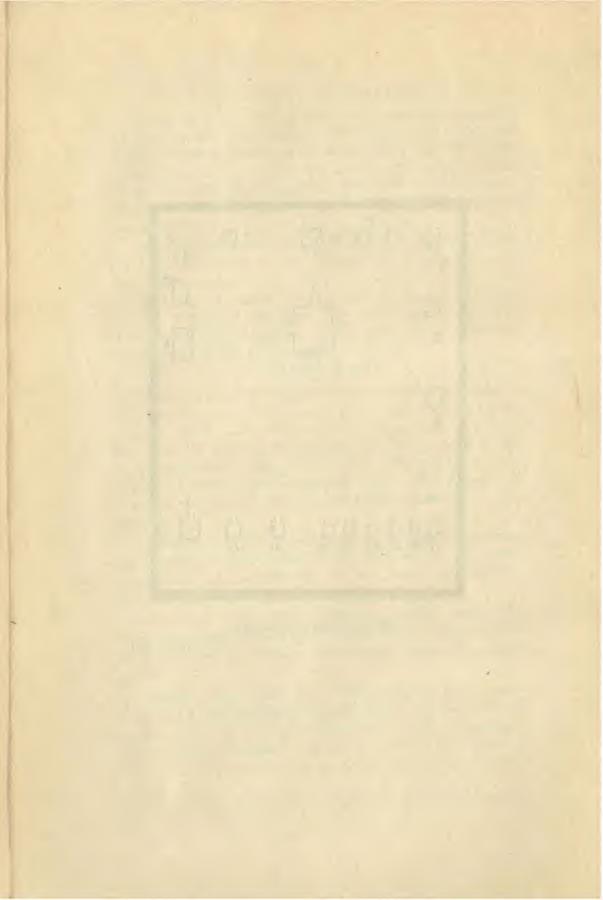
Adhistana:- This upper platform, situated inside the pradaksina, mentioned above, contains upana, patta, dvipatta, three pattas, recess, dvipatta, three pattas, gala, and alingapattika.

Porches: Each porch has a base decorated with a band containing a row of elephants, a band with full lotuses and a flat cornice. Above the base is a low parapet or vedi containing a band with figure sculptures in compartments between pilasters, a band with four petalled lotuses and a wide flat band, from bottom to top.

^{32,} For a brief notice of these temples see Annual. Rept. of the Hyd. Arch. Dept. for 1931-33.



The temples of Ghanapur (to face p. 82)



Pillars: There are short pillars on this parapet supporting the roof. These pillars contain five bracket figures as in the Palampet temple. The figures on the right side of the east porch have disappeared. The pillars above the piece connecting the eastern and southern porches contain an elephant below, a yali above it and a human figure coming out of the mouth of the yali (Pl. XXXIII-2), and two more yali brackets. The figures on the front side of the southern porch have fallen. There are two yali brackets on the pillars above the piece connecting the porch with the wall of the Antarala. One of the brackets of the part of the north porch contains the figure of a woman standing in dvibhanga, with her hands held up above the head and another, the figure of a woman in the Bhujangatrasa pose with hands held above the head. There is one yali bracket standing on the left side of the east porch. Many broken pieces of these bracket figures lie scattered on the ground alround.

Walls of the Antarāla:— There is a band containing a row of elephants at the base of each wall above the adhistāna. Both the northern and southern walls of the Antarāla are finely decorated. Each of them contains (a) a projecting plain part (b) a miniature vimāna on a pilaster below an arch of creepers, the vimāna containing a vertical row of seven flat bands marking so many talas and a round sikhara (c) projection with a pilaster containing at its base, the figure of Siva with a woman dancer on either side, (d) recess with a miniature vimāna on a pilaster (e) projection with a pilaster containing at its base the figure of a woman dancer with a woman on either side playing the mrdanga (f) recess with a miniature vimāna on a pilaster (g) projection with a pilaster and (h) recess with a miniature vimāna on a pilaster.

Walls of the Garbhagrha: - The three walls of the Garbhagrha are also well decorated (Pl. XXXIV-1 & 2).

The decoration on the north wall is in five parts - (a) a wide projection with a pilaster in three sections projecting from each other. The central part of the outermost pilaster is decorated with lotus and pearl hangings. There is a niche at the base of the pilaster under a creeper arch containing the figure of Siva in the Bhujangatrāsa pose reversed. He holds trisūla and damaru in the upper hands, keeps the lower right in abhaya and holds a round object in the lower

left. (b) recess with a miniature vimāna on a pilaster under a creeper arch, the vimāna containing five talas and a round sikhara (c) projection with a pilaster in three sections (d) recess with a miniature vimāna on a pilaster, the vimāna containing seven talas and (e) projection with a pilaster in three sections containing at the base a woman dancer in the centre with one woman dancer emanating from her to each side.

The decoration on the back wall is in nine sections (a) projection with a pilaster containing at the base one woman dancer in the centre with a woman dancer emanating from her to each side (b) recess with a miniature vimāna on a pilaster (c) projection with a pilaster (d) recess with a miniature vimāna on a pilaster (e) projection with a pilaster containing a niche under a creeper arch and having a defaced sculpture inside (f) recess with a miniature vimāna on a pilaster (g) projection with a pilaster (h) recess with a miniature vimāna on a pilaster and (i) projection with a pilaster.

The decoration on the south wall is similar to that on the north wall. The niche at the base of the wide pilaster contains the figure of S'iva dancing in the catura pose, holding damaru and trisūla in the upper hands, akṣamālā in the lower right and a round object in the lower left. Above is a band depicting one woman dancer in the centre with a woman dancer emanating from her to the sides, one woman dancer and a woman playing the mṛdanga on each side beyond.

The Interior:— The innerside of the parapet on the edges of the Mukhamantapa contains a gala cut into compartments, each having a lotus of four petals. There are five minor shrines, one on either side of the entrance of the Antarala, one on the western section of the northern porch, one on the northern section of the eastern porch and one on the eastern section of the southern porch, on the parapet, as in the great temple at Palampet. The roof of the mantapa has fallen. (Pl. XXXV-1)

The entrance of the dvāra of the Antarāla is fine. There are five finely sculptured figures at the base of each jamb and the portion above contains fretwork frames with three rows of circular holes and two rows of men in dance poses. The verticals of the dvāra contain one horizontal row of men and another of women in fine dance poses. The architrave above contains, in the centre, the

figure of S'iva dancing in the Bhujangatrāsa pose in the reverse, two deities, Kumāra, Brahmā and a woman, to right and a woman, Viṣṇu, two deities and Gaṇapati to left. There is a projecting canopy above the dvāra. The base piece below is in three sections the sections at the ends containing the figure of a woman dancers each.

The Garbhagrha is 14' square and has an entrance finely carved. The base piece is in three sections, the central projecting section containing a woman dancer accompanied by a woman on either side playing the mrdanga. The base of the jambs has a woman in tribhanga, a cāmaravāhinī, a four handed dvārapālaka and another camaravahini. Above are vertical rows containing men in dance poses, lions, a pilaster with a woman at its base holding a snake above and creeper design. The verticals of the dvara are decorated with the diamond design as is the cross beam. The lintel contains the figure of Gajalaksmi. There is a projecting canopy above the entrance with four lotus buds hanging from the edge on the underside. The architrave above the canopy contains a row of five vimānas, each in three projecting sections, with four horizontal rows of flat bands and a round sikhara. In between these vimanas are four pilasters with miniature vimanas above. In the interior of the Garbhagrha there is a plank shelf on each of the three walls and a linga in the Somasutra on a vodi in the centre.

Minor Shrines and mantapa (Pl. XXXV-2, XXXVI & XXXVII)

There is a mantapa, now in a ruined condition, opposite the east porch of the main shrine.

To the south of this mantapa is a small shrine with Antarāla and Garbhagrha. The mantapa in the front is fallen. It has a vimāna of four talas, each containing the series-kūta, kūta, sālā, kūta and kūta. There is a Nāgara sikhara with a simhalalāta gable on each face. A gable like Śukanāsa projects from the front base of the vimāna and covers the Antarāla below. There is the series - kūta, kūta and sālā on each side of the Śukanāsa.

To the north of the mantapa are two shrines. One of them contains an open mantapa with the Garbhagtha beyond and a vimana of four talas, each containing the series - kūṭa, kūṭa, sālā, kūṭa and kūṭa. There is the Śukanāsa above the Antarāla. The other shrine is similar.

There is a mantapa opposite the southern porch of the main shrine with one minor shrine to its left and two shrines to its right. This mantapa has three porches in the east, west and north. Of the latter, one shrine consists of the Antarāla and Garbhagrha. The entrance of the Antarāla is finely carved and contains fretwork frames. The vimāna above this shrine is of the tritala or three storeyed type and has a Nāgara sikhara with a simhalalāta gable on each face. The sukanāsa before it is fallen. The other shrine contains an open mantapa and the Garbhagrha. There is no vimāna. The other shrine to left is similar.

There is a group of eight shrines to the west of the main shrine. Of these, the first from south to north, contains only the Garbhagrha with a carved doorway. Its vimāna is fallen. The second shrine is ruined. The third is partly buried in the ground and contains an open mantapa and Garbhagrha. Its vimāna is of four talas and contains the series - kūṭa, kūṭa, sālā, kūṭa and kūṭa. It has a Nāgara sikhara with a simhalalāṭa gable on each face. The next shrine is similar. Its vimāna, which is of four talas, is peculiar. Each tala contains five miniature vimānas with a horizontal band in each tala and a central conical band on each face. It has an āmalaka sikhara. The fifth shrine has an open manṭapa and garbhagṛha and vimāna of five talas decorated with the series - kūṭa, kūṭa, sālā, kūṭa and kūṭa. It has a Nāgara sikhara with a simhalalāta gable on each face. The next three shrines are similar.

There is a group of five shrines to the north of the main shrine, west to east. The first shrine is ruined. The next contains the Garbhagrha and Antarāla, a vimāna of five talas, a Nāgara šikhara with simhalalāta gables and sukanāsa. The next shrine is a replica of the main shrine with a mukhamantap of three porches, Garbhagrha and Antarāla. The mantapa contains four pillars in the centre. The entrance of the Antarāla has a well carved doorway with jambs containing fret work frames. There are miniature shrines, each with a flat band in each tala and a conical band in the centre, on the architrave above. There are six minor shrines on the vidī or parapet of the porches. The roof is flat. The shrine next to this contains an open mantapa and the Garbhagrha. The vimāna is of five talas, each containing five vimānas of flat bands and an āmalaka šikhara and šukanāsa. The last shrine of this group is in ruins.

There is one more shrine among trees to the north of this fort area but it is in a very ruined condition.

Reddi Gudi

This small shrine with three porches is at the other end of the village and is partly ruined. It consists of the Garbhagrha Antarāla and Mukhamantapa with four plain central pillars.

The outer side of each wall of the Antarāļa is decorated with the series - (a) projecting wall space (b) recess with a miniature vimāna above a pilaster (c) projection with pilaster (d) recess with a miniature vimāna above a pilaster and (e) projection with a pilaster.

The outer side of each of the side walls of the Garbhagrha is decorated with the series - (a) projection with pilaster (b) recess with a miniature vimāna above a pilaster (c) projection with pilaster (d) recess with a miniature vīmāna above a pilaster (e) projection with a broad pilaster, (f) recess with a miniature vimāna above a pilaster (g) projection with pilaster (h) recess with a miniature vimāna above a pilaster and (i) projection with pilaster. The back wall contains a broad central projection with a pilaster and three sections with two recesses containing a miniature vimāna above a pilaster and one projection with a pilaster on either side of it.

The underside of the ceiling above the four central pillars in the interior contains a treble lotus in a double square. The entrance of the Antarāla is well carved and contains fret work frames. There is a projecting canopy above it. The architrave above contains five miniature vimānas of horizontal bands and a conical band in the centre.

III. The Chāyāsoméśvara Temple, Panagal,

This temple is situated in the fields about a mile to the east of the village of Panagal, in the Nalgonda district of Andhra Pradesh. It is a triple shrine which is of particular importance on account of the stepped Nagara vimanas of the shrines which are in tact and the play of shadow inside the Garbhagrha of the main shrine.

The shrine is situated inside a compound built of large blocks of stone which is now partly ruined. There are three entrances to this compound, one in the east, consisting of a mantapa of four pillars, another in the south, consisting of a long, narrow mantapa and the third in the west, consisting of a two storeyed mantapa. There are six small subsidary shrines in the compound, two in the south, three in the west and one in the north, each with walls on three sides and two pillars in the front.

The main shrine consists of a mukhamaniapa with a roofed porch in the south and three shrines to the north, east and west. (Pl. XXXVIII).

There is a low adhistana to be seen in the front consisting of a flat upāna, deep gala adorned with four petalled lotuses and a flat ālingapattikā. Above this is a vidī, the outerside of which is decorated with a row of elephants, a row of human figures and a flat band.

The adhistana of the shrines is not visible. The walls are built of large blocks of stone. There is no kapota above the walls.

The vimana of each shrine consists of twelve steps, a narrow gala and a Nagara sikhara with a simhalalata on each face.

There is a row of miniature vimānas on the edges of the roof of the front part of the mukhamaniapa and the porch. There is a sukanāsa projecting from the front base of each vimāna with a big simhalalāta gable in its front.

The entrance of the porch is made of four short pillars and a flight of four steps guarded by elephant trunks.

The Mukhamantapa contains sixteen pillars and the floor in the centre is 8" high. There are four carved granite pillars in the four corners of this square. There is a fine Nandi in it. The

^{33.} For a brief notice of this temple see Ibid 1927-28, pp. 2-6.

underside of the ceiling is divided into nine compartments, the central one containing a lotus.

The three shrines are similar in construction. There is no Antarāla entrance as such but only two pillars in its place. The jambs of the doorway of the Garbhagrha contain the figures of dvārapālas. The wall on either side contains a kūṭāgāra on two slender pilasters. The lintel of the cross beam has the figure of Gajalakṣmi. The architrave above is decorated with a row of miniature shrines. The shrines in the north and south contain only the vēdis. In the Garbhagrha of the western shrine there is a deep pit filled with water. Inside is a vēdī and on it the linga of Somēs vara. There is a square beam of shadow above the linga on the wall, observable throughout the day time.

The temples of Pillalamarri.

Pillalamarri is a small village situated about three miles to the north-east of Süryāpēţa, the headquarters of a taluk of that name in the Nalgonda district of Telingāna, in Andhra Pradesh. This village contains three temples which are good examples of Kākatīya architecture. 34

The history of the village can be traced from a few inscriptions found in its temples and some more found at Nagulapadu. nearby. The village was originally situated inside a fortress," which has now disappeared. It was the headquarters of the Recerla family, whose members played a prominent part in the history of the Kakatīva period as generals under Prola I. Rudradeva and Ganapatideva, well known rulers of the imperial Kakatiya dynasty of Andhradesa. The earliest known member of this family was Mucca, who was a general of the Kakatiya King, Prola I (1030-1075 A.D.). This general accompanied his master along with the Western Calukyan armies which pursued the Cola army after its defeat in the battle of Koppam, besiezed the city of Kanci and entered it, tearing open its gate as if it was a mere curtain." In his family was born Kata, son of Mucca. This Kata had a son; named Kāma, who married Kācāmbā and begot two sons, named Bēta and Nāma. Both these brothers were famous for their piety and valour and were subordinates of the Kākatīva kings, Rudradēva and Ganapatidēva. Of these, Bēta married Errama or Errakasani, the great-granddaughter of a certain Bhimaya nayaka, the Lord of Sannamguru and the daughter of Komarenāyaka and Erapa. His son was Malla.36 Nāmi Reddi married Aitamā." These chiefs of the Recerla family had many titles like Sakala-Gunagān-ālankāra, Paranārīdūra, Amanikamti-puravar-ādhīsvara, Vīralaksmi-nijēsvara, Mārbalabhīma, Ranaranga-rāma, Vitarana-kārna, Patihit-ānjanēya, Saucagāngēya, Svāmidrohara - ganda, Babanadanda, Satya-ratnākara, Mānumakul-āditya.

There are six inscriptions in the temples of Pillalamarti which give the following informations:—

^{34.} For a short notice of these temples see Ibid 1926-27, pp. 1-4.

^{35.} CTI, no. 37

^{36,} Ibid no. 41

^{37.} Ibid nos. 41 and 42

^{38.} Ibid no. 42

^{39,} Ibld no. 41

- 1. Nāmi Reddi, a servant of king Rudradēva, built a trikūta (triple shrine) and installed in it gods Nāmēśvara, Kāmēśvara and Kācēśvara, named after himself and his parents, in S. 1117, on a Sunday, the 13th day of the bright half of the month of Vaiśākha in the cyclic year, Rākṣasa. He gifted for the daily worship etc., of these deities 7 martus of wet land under the Sabbi-samudramu and 7 martus of dry land in the village of Gumṭipalli. He made a further gift of 8 martus of wet land under the Visvanātha-samudramu in the village of Nāgulapādu to god Nāmēśvara, 2 martus of land in the same village to god Višvanātha and 3 martus of land in the village of Kudukudiya to the triple shrine of Kāmēśvara.
- 2. Nāmi Reddi built a fine temple and installed in it god Nāmēšvara, named after himself, in S. 1124 on a Saturday, the 14th day of the bright half of the month of Caitra, in the cyclic year, Dundubhi and gifted to the god two tanks, named the Gudlacheruvu and Katyākēcheruvu. He gifted further, 2 martus of land to god Aitēs'vara and two martus to god Vis'vanātha. Nāma's wife, Aitamā, installed a linga of Siva, named after herself, and gave a vritti to that god; Viśvanātha, a son and Prōla, the sister's son of Nāmi Reddi, also installed lingas of Siva and gifted vrittis. Aitamā further gifted 3 martus of land to god Aitēśvara and two martus to god Viśvanātha. 12.
- 3. Erakasānī, wife of Bēti Reddi, built a beautiful temple in Pillalamarri and installed in it god Erakēśvara, named after herself in S. 1130, on a Monday, the 3rd day of the bright half of the month of Jyēṣṭa, in the cyclic year, Vibhava and gifted to the god 4 martu of wet land behind the Erakasamudramu, also named after her, 46 martus in Kröprölu and Upparlapādu and 12 martus near the Lakṣmaṇasamudramu, excavated by her at Pillalamarri. On the same day, Erakasani installed goddess Tripurādēvī and gifted to her 12 martus of wet land in Pillalamarri and 2 martus of dry land in Erakapuram. She also gifted 10 martus of land to gods Komarēśvara, named after her father and Erakēśvara on the bund of the Erakasamudram, named after her mother, both installed by her. Mention is made of gods Mācidēva, Bētēśvara and Erakēśvara installed by Imṭūri Somaya, to whom also gifts were made.⁴²

^{40.} Ibid no. 38

^{41.} Ibid no. 41

- 4. Erapötu Lamkamgaru, the governor of Pillalamarri and a subordinate of Kāpayanāyanimgāru, re-installed in S. 1279 on the 13th day of the bright half of the month of jyēṣṭha, in the cyclic year, Hēmalambī, god Erakēs'vara whose linga was destroyed by Sultan Alauddin, for the merit of his father, Anumakonda Mācināyanimgāru, his mother, Rudrasānī and his master, Kāpayanāyanimgāru, and gifted 1 adda of land behind the Dēvarakunṭa in Pallalamarri to that god. Kāpayanāyanimgaru is given titles like Āndhradēs-adhīsvara, Anumanaganṭi-puravār-īsvara, Cōdarājya-sīhāpan-ācārya and Kāncī-rakṣhapālaka.*1
- Nămi Reddi gifted 19 houses inside the fort of Pillamarri to the Sthānapati and 18 musicians, dancers etc., of the Nāmēśvara temple.⁴⁴
- 6. A gift of 5 martus of land was made for the maintenance of a choultry on the bund of the Erakasamudramu wherein 15 people were fed daily, divided as 1 martu for the cook and 4 martus for maintaining the students and a further ½ martu for the supply of water for the calivandiri.

The identification of the temples mentioned in the inscriptions, summarised above, with those actually found in the village is a little difficult. The inscriptions mention a triple shrine containing Nāmēśwara, Kāmēswara and Kācēśvara, a temple of Nāmēśvara, both built by Nāmi Reddi and a temple of Erakēśvara built by Erakasani, and other shrines like those of Vis'vanathēśvara, Aitēśvara and Erakēśvara on a tank bund, Bētēśvara and Erakës'vara, Komarësvara and the shrine of Tripuradëvi. Of these, the temple situated outside the village, is now known as the Somes vara temple, one single shrine is known as the Namesvara temple and the triple shrine as the Mukkantīśvara temple. The Hyderabad Archaeological Department mentions the Somesvara, Rāmēśvara and Mundakatēśvara temples." There is thus an obvious confusion. The Namesvara temple of today, which is a single shrine inside the village, must be identified with the Nāmēśvara temple built by Nāmi Reddi in S. 1124. The name Rămēśvara given to it by the Hyderabad Archaeological Depart-

^{42.} Ibid no. 42

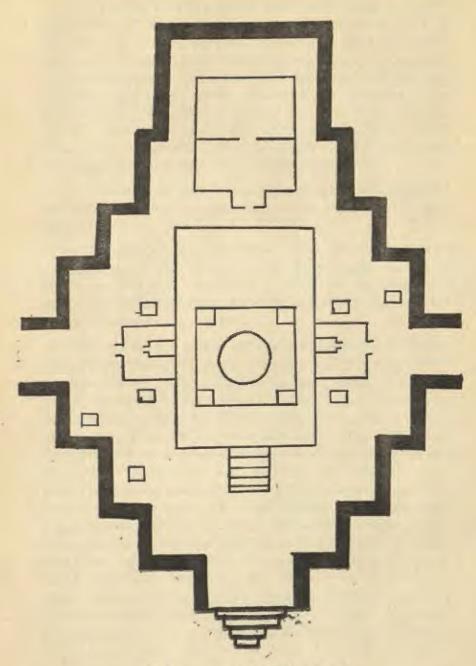
^{43.} Ibid no. 40

^{44.} Ibid no. 37

^{45.} Ibid no. 39

^{46.} Annl. Rept. Hyd. Arch. Deptt. 1926-27, p. 2





Erakesvara temple-Pillalamarri

(to face p. 93)

ment is wrong. The triple shrine adjacent to it, now wrongly known as Mukkantis'vara is really the trikuta built by Nāmi Reddi for housing Nāmēs'vara, Kāmēs'vara and Kācēśvara in S. 1117. The temple outside the village, now wrongly named the Sōmēs'vara must be identified with the Erakēs'vara temple built by Erakasāni in S. 1130. There are clear traces of vandalism in this temple, particularly on the four central pillars of the Mukhamantapa. The other shrines mentioned in the inscriptions cannot be traced.

THE ERAKĒŚVARA TEMPLE

This is a fine temple built on a double platform with three porches and a vimāna. It is a complete temple like the great temple at Pālampēt and commands a panoramic view of the entire neighbourhood (Pl. XXXIX-1).

The shrine is star shaped and contains a Mukhamantapa with porches on the east, north and south and the Garbhagrha and Antarāla in the west (Pl. XXXIX-2).

The Upapītha:

The upapītha or the lowest member on the elevation, is 4'6' high. It consists of upāna, broad paṭṭa, narrow recess, paṭṭa with semi-circular elevations, another recess, two broad paṭṭas, gaṭa, two narrow paṭṭas, tripaṭṭa, gaṭa, paṭṭa, recess and āliṅgapaṭṭikā with a semi-circular hanging at each end. There are three entrances on this platform in the east, north and south, each with a flight of seven steps guarded by an elephant's trunk on each side. This upapīṭha is 103' 3' east to west and 100' north to south. At its top is a pradakṣīṇa, about 8' wide.

The Adhistana

This upper platform is within the pradaksina mentioned above. It consists of upāna, paṭṭa, narrow recess, paṭṭa, paṭṭa with a row of semi-circular elevations, wide gaṭa, tripaṭṭa, wide gaṭa, wide paṭṭa and āliṅgapaṭṭikā with semi-circular elevations. It is 4' high and has three entrances in the east, north and south. The porches

There are two pials, one on either side of the flight of steps. Beyond is a Vadī or parapet whose outer side is decorated with a band having a row of lotus buds, the gala cut into compartments each having a four petalled lotus and the top band containing a

row of semi-circular hangings. The sections of the vedi connecting the porches and the Antarala are similarly decorated.

The walls

There is a short wall on either side of the Antarāla projecting on the edges of the adhiṣṭāna. The outer side of each of these wall is decorated with the series—(a) projecting pilaster (b) recess with a mintature vimāna on a pilaster (c) projection with a pilaster in three sections (d) recess with a miniature vimāna on a pilaster (e) projection with a pilaster (f) recess with a miniature vimāna on a pilaster and (i) projection with a pilaster. The piece connecting this wall with the wall of the Antarāla contains four projections with a pilaster each and three recesses between them, each with a miniature vimāna above a pilaster (Pl. XL-1.).

The outerside of each of the two walls of the Antarāļa contains the series-(a) recess with kūṭa-kōṣṭa on two slender pilasters (b) projection with a pilaster in four sections and (c) recess with kūṭa-kōṣṭa on two slender pilasters.

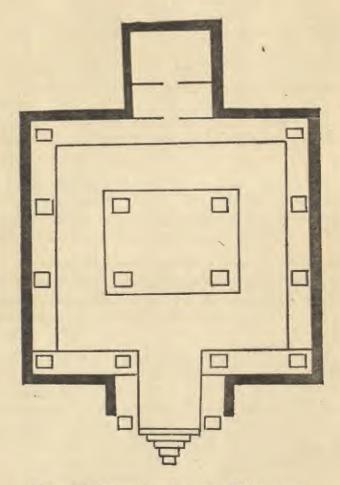
The outerside of each of the two side walls and the back wall of the Garbhagrha is decorated with five projecting pilasters, the central one being wider, and four recesses in between them each containing a kūṭa-kōṣṭa on two slender pilasters. (Pl. XL-2). Vimāna

The vimāna of this shrine is partly fallen. It appears to have been a catustala or four storeyed vimāna. Each tala is decorated with a distended pavilion-like vimāna in the centre in three sections with two vimānas on either side beyond. All these vimānas contain horizontal bands with a conical band in the centre of each tala. Probably it had a Nāgara sikhara. There is a sukanāsa projecting from the base of the vimāna in the front and covering the Antarāla below. On each side of this sukanāsa there is a broad arch containing a vimāna of flat horizontal bands and a round sikhara in three sections. There are nandis on the top of the sukanāsa in the front. The face of the sukanāsa has a wide gable on slender pilasters.

The Interior

The Mukhamantapa is reached through a stone entrance built at the end of the flight of steps in the Adhistana. The inner side of the walls of the vedi or parapet running on three sides





Plan of the Nameśvara temple—Pillalamarri (to face p. 95)

is decorated with four petalled lotuses in compartments between pilasters. There are four carved pillars in the centre of the mantapa with full lotuses carved on the sides and underside of each beam. The underside of the ceiling above the pillars is cut into nine compartments, each with a lotus.

The entrance of the Antarāla is well carved. The base of each jamb contains the figures of two women, a dvārapālaka and a cāmaravāhinī. The portion above the jambs contains fret work frames and two pilasters with lotus creeper design. The verticals and cross beam of the dvāra are decorated with diamond cuttings and the lintel contains the figure of Gajalakṣmī. The base piece contains a central projection with a niche on either side having the figure of a woman standing with her hands in anjalī. The architrave above contains a miniature shrine, a creeper, woman in dance pose, a broad shrine, a woman dancer, a creeper and a miniature shrine.

The entrance of the Garbhagrha is also finely carved. The pilasters of the jambs contain vertical rows of women in fine dance poses. The verticals of the dvāra contain rows of linga on vādī and diamond design alternating. At the top of the walls inside are to be found a band of lotuses, a band of semicircular elevations and a band of lotuses. There is a plank shelf in the middle of each wall. The underside of the ceiling contains a lotus in satkona. In the centre of the Garbhagrha is a well carved vādī with a black granite linga in its centre.

THE NAMES'VARA TEMPLE

This temple, including the triple shrine and the small shrine of Brahma, is situated within a compound inside the village.

This temple is more beautiful and more richly sculptured than the Erakeśvara. It consists of an open Mukhamantapa with a covered porch in the east and the Antarala and Garbhagtha to the west (Pl. L-1. 1).

The Adhistana

The adhistāna of this temple is comparatively low and consists of upāna, recess, paţṭa with a row of semi-circular elevations, recess, paṭṭa, recess, another paṭṭa with semi-circular elevations, recess, dvipaṭṭa, recess and āliṅgapaṭṭikā.

Vodi.

There is a low vedi or parapet on the adhistana connecting the portico and the Antarala, enclosing the sides and front of the mantapa. This vedi is decorated with a gala containing compartments between pilasters having four petalled lotuses. There are four pillars on the portico part and eight on the mantapa part of this vedi supporting the roof.

Portico

This portico contains four plain pillars and an entrance finely carved. There are the figures of cāmaravāhinis and women in dance poses on the base pieces of the jambs and fretwork frames above them. The verticals and cross beam of the dvāra are decorated with diamond cuttings. The lintel contains the figure of Gajalakṣmī. There is a projecting canopy above the entrance. The two sides of the portico before the entrance have slanting back pieces.

Mukhamantapa

This mantapa is 29' 8" square and contains four finely carved pillars in the centre at the corners of a square elevation which contains a circular elevation inside it. All the four pillars are alike. Each of them contains - (a) a double simhalalata at the base containing the figures of two women in fine poses (b) a male and a female deity with attendants on either side (c) three plain flat bands (d) two big simhalalatas (e) three pattas well ornamented (f) a row of women dancing holding branches in their hands (g) three ornamented pattas (h) patta with bead garlands (i) two plain flat bands (j) a row of women in dance poses (k) two plain pattas joined by a triangular elevation in the centre (1) a row of men kneeling and holding a three-stringed bead ornament (m) three plain circular bands joined by a central simhalalata (n) three plain circular bands (o) a circular band with a row of swans (p) a circular band with the chain ornament (q) a plain circular band (r) a deep recess (s) circular band with swans in circles (t) three circular bands with bead garlands (u) a row of small simhalalatas (v) a band with lotus buds (w) an ornamented band (x) square phalaka with swans and bead garland design and a big simhalalata on each face and (y) roll capital with two women in fine poses on the underside and a protruding lion at the base. The inner and outerside of the beams above the pillars are decorated with

rows of miniature vimānas with flat horizontal pattas in each tala and a round sikhara above and Nāgara vimānas alternately. The underside of each beam contains three lotuses. The underside of the ceiling above the pillars contains three squares, one within the other, with many compartments in interspaces. The eight triangular compartments contain lions riding elephants under a big simhamukha. At the angles of the innermost square are fine deity figures. Inside this square are ten concentric circles adorned with lotus buds. In the centre is a big bud containing the figure of Siva dancing in the Bhujangatrāsa pose.

The Antarala

This is 9'8" x 7'9". The entrance is profusely carved. The base piece contains two big vimānas in the centre and two on either side. The base of each jamb contains the figure of a dvārapālaka with an attendant on either side. There are fret work frames above. The lintel contains the figure of Gajalakṣmī. There is a projecting canopy above the entrance. The architrave above contains a row of three miniature vimānas of flat horizontal bands and a round sikhara.

The Garbhagrha

This part is 9'8' square and contains a granite linga set up on a vedi, finely carved. The underside of the ceiling contains a saikona with a lotus in the centre.

The roof

The edges of the roof of the Mukhamantapa and the portico contain a row of miniature shrines with flat horizontal bands marking each tala.

The Vimana

The greater part of the vimāna is fallen. It seems to have been a pañcatala or five storeyed structure. Each tala contains the series - vimāna, vimāna, distended vimāna, vimāna and vimāna. There is a sukanāsa covering the Antaraļa below with a nandi at its top.

THE TRIPLE SHRINE

This shrine is adjacent to the Namesvara shrine described above. It contains a square Mukhamantapa with a covered portico to the east and three shrines in the south, west and north (P1. L-2-2).

The adhistana of this temple is buried in the ground.

The portico contains four plain pillars, plain roof and a flight of four steps guarded by an elephant trunk on either side. Its doorway is plain.

There is a low plain parapet running on the edges of the mantapa. The mantapa is 24'6" square and contains sixteen pillars. There are four carved pillars in the centre with a circular and square elevation between them. The ceiling above these pillars contains a lotus in a satkona and four simhalalatas in the four corners on the underside.

The three shrines are alike and are comparatively plain. The outerside of their walls has no decorations. The Antarala is 8'8"x7' and the Garbhagrha 8'8" square. The base of the jambs of the Antarala contains figure sculpture. The lintel has the figure of Gajalaksmi. The architrave above contains a row of five vimānas with flat horizontal bands in each of the talas and a central conical band.

THE SHRINE OF BRAHMA

This is a small shrine with plain stone walls on three sides and two pillars in the open front. It has a narrow Antarala with a plain entrance. The Garbhagrha beyond contains a slab with the image of Brahmā. This deity has three heads and four hands, the two upper hands upraised, the lower right in the dhyana pose and the lower left holding kamandalu. There is a female deity, probably Sarasvatī, by his side. Both are seated on a swan.

ARCHITECTURAL FEATURES

The Kākatīya temples described so far are of great value for the study of the architecture of medieval Deccan. They possess several peculiar and interesting features which are not to be found in the temples in other parts of Andhradēśa. These temples constitute a distinct group and illustrate the evolution of an important style of architecture.

The main features of the Kākatīya style of architecture derived from the foregoing study of representative temples are as follows:—

The types—The plan of these temples shows an interesting variety. There are two general types of temples, the single shrine and the triple shrine.

The triple shrines are found at Panagal, Pillalamarri, Pālampēta and Hanumakonda and seem to have been very popular during the Kakatiya period. These shrines are generally known as Trikūtas. The general pattern of these shrines consists of a central mantapa with a porch in one direction and a shrine in each of the other three directions, all facing the mantapa. The famous Rudrēs'vara, Vāsudēvēśvara and Surya temple of Hanumakonda is the best and finest example of a triple shrine. One such shrine at Pillalamarri and the shrine at the western end of the tank bund at Pālampēta are similar in plan. The triple shrine at Panagal and shrine no. III to the west of the main temple at Palmpeta are similar in plan. In all these examples each shrine contains the Garbhagrha and the Antarāla. The triple shrine at Panagal and shrine no. III to the west of the main temple at Palampeta contain only the Garbhagrha and do not have the Antarala before it.

Among the single shrines there is an appreciable variety. The great temple at Pālampēṭa is the best and the most complete and fully developed example of this type. It has the Garbhagṛha, Antarāla and Manṭapa with three porches on the three sides. The main shrine at Ghanapūr, five other shrines and the Reddigudi at the same place and the ruined temple at the eastern end of the tank bund at Pālampēṭa are of the same type. The Erakēśvara temple of Pillalamarri is similar. The next variety contains the Garbhagṛha, Antarāla and Manṭapa with a single porch. The Nāmēs'vara shrine at Pillalamarri, one of the minor shrines

at Ghanapür and minor shrine IV at Pālampēta are good examples of this type. The third variety contains only the Garbhagrha and Antarāla. Three shrines at Ghanapür, two small shrines at the western end of the tank bund and minor shrine V at Pālampēta are examples of this variety. In the next variety, the Garbhagrha is found behind an open mantapa as in the case of three examples at Ghanapūr. There is only the Garbhagrha in the last variety as in the case of one shrine at Ghanapūr.

The base—There are two varieties in the bases of these temples. Some temples contain a double base consisting of the Upapīṭhā with a broad pradakṣiṇa at its top and the Adhiṣṭāna built above it inside the pradakṣiṇa. The triple shrine at Hanumakoṇḍa, the Erakéśvara temple at Pillalamarri, the main shrine at Ghanapūr and the great temple at Pālampēṭa are good examples of this variety. All the other temples have only a single base, the Adhiṣṭāna.

Walls-The architects of the Kakatiya period used several new devices for decorating the outer side of the walls of the temples. They did not convert them into picture galleries as is the case with the Hoysala temples. Nor were large spaces left with a pilaster here and a niche there as is the case with the Pallava and Cola temples. These architects spread the decorative members uniformly on the wall space and thus secured balance and elegance. The walls of the Kākatīya temples do not have pronounced angles and returns, projections and curves so as to form a stellar plan. The part with the Garbhagrha and Antarala inside is ssentially rectangular. A few projections have been added on to the plain surface so as to create an alternation of projections and recesses. The central projection is invariably broader and where there are two of them, one contains a miniature shrine as is the case with the triple shrine at Hanumakonda and three such shrines in a vertical row as in the case of the great temple at Palampeta. In some cases, the projections contain, at the base of the pilaster in it, either a kosta or a sala or a miniature shrine of the Nagara Order as in the case of a minor shrine in the compound of the great temple at Palampeta. The recesses contain mostly a miniature vimana of horizontal bands on a pilaster as in the case of the triple shrine at Hanumakonda and the great temple at Pālampēta, the same type of vimāna under a creeper as in the case of the main temple at Ghanapur

and Kūṭa-kōṣṭa as in the case of the Erakēśvara temple at Pillalamarri. The projections on the walls of the great temple at Pālampēṭa contain a śālā on two slender pilasters with one slender pilaster on either side. There is only one temple whose walls are plain i.e. the shrine at the eastern end of the tank bund at Pālampēṭa.

The roof—Another peculiar feature of the Kākatīya temples is a row of miniature vimānas of brick found on the edges of the roof. These are found in the Erakēśvara and Nāmēśvara shrines of Pillalamarri and the triple shrine at Panagal. These rows of vimānas are similar to the series of Kūṭa. Pañjara and sālā found in similar places in Pallava temples and the chunchu of the Vijayanagara times.

Pillars-The pillars in the Kakatiya temples are of two broad varieties, plain and decorated. The pillars inside the mantapa of the great temple at Palampeta and the triple shrine at Hanumakonda are of black granite and lathe turned. They are highly polished and decorated with various geometrical and bead designs. The pillars in the mantapa of the temple of Palampeta contain fine figure sculptures, both secular and religious and scenes from the epics. The pillars in the other temples and shrines are of sand stone and mostly plain though in a few cases there is figure sculpture of a high order. In two cases, the great temple at Palampeta and the main temple at Ghanapur, there are short pillars located above the redi on the adhistana and supporting the roof above, which are remarkable. They contain diagonal brackets with the figures of lion and elephant and beautiful women in attractive dance poses. These brackets with female figures correspond to the madanika brackets of Hoysala temples but for their plasticity and dynamism they are reminiscent of similar figures from Sanchī and Amaravati.

Vimānas

The vimānas of these temples are peculiar. They are not of the curvilinear variety of the Early Cāļukyan temples of northern Karņāṭaka and Āndhradēs'a. Nor do they have horizontal rows of diminishing size containing the series-kūṭa, sāla and pañjara as is the case with the Pallava and Eastern Cāļukyan temples. They contain rows of either distended kūṭas and sālās or miniature vimānas, narrow and wide, the former occurring in the place

of the kūṭas and the latter in the place of the sālās. The different talas are not clearly marked and the entire structure looks like a pyramid with decorations on the surface. The principles of verticalism and horizontalism have been harmoniously balanced in these vimānas. Another distinguishing feature is the presence of the sukanāsa. This member is generally added at the front base of the curvilinear vimānas of the Early Cāļukyan temples in Āndhra and northern Karņāṭaka and also before the Nāgara and Vāsara vimānas of diminishing tiers found in northern Karṇāṭaka. The addition of the sukanāsa to the vimānas of the Kākatiya temples is peculiar.

Miniature vimanas

Minature vimanas are a popular architectural device used widely in the Kākatīya temples. They are found in recesses on the outer side of walls, on the outer side of the low vedis raised above the adhistanas, on the architrave above the upper beam and canopies of the entrances of the Antaralas and Garbhagrhas and in a few cases on the entablature above the beams of Mukhamantapas. These miniature vimanas contain from five to nine talas of horizontal bands of diminishing size and have some times a conical band, either plain or decorated in the centre of the front face. They sometimes contain an ayatasra part above the gala. They are crowned by sikharas which are either four faced and belong to the Nagara Order, or are round or amalaka shaped and belong to the Vesara order. They are single vimanas in most cases but in others they are in three sections one emerging out of the other. It is evident that these are not mere docorative devices but are actual miniatures of existing vimanas because the latter are found above several miniature shrines in the Kakatīya temples.

Miniature shrines

These are found extensively in Kākatīya temples. In each case the shrine is complete. It has a canopy and a low parapet with an opening in the centre in the front. There is a Garbhagrha beyond with a lotus on the underside of its ceiling. There is a kapota above the walls and a vimāna of horizontal bands with a Nāgara or Vēsara šikhara above. In a few cases, there is no sikhara and the vimāna ends with the phalaka. Such shrines are found on the side walls of the Antarālas, on the architrave above the entrance of Garbhagrhas and as in the case of the triple shrine

at Hanumakonda and the great temple at Palampeta on the outer side of the walls of the Garbhagrha.

Carved entrances

Another interesting feature relates to the dvara of the Antarāla. This dvāra is fixed in a large and wide frame consisting of the wall portion, pillars, pilasters and jambs. All these are fully sculptured. There are fret work frames with holes set vertically above the base of the jambs in order to let in enough light. In the temples of other styles the dvaras are located in the centre of walls which are plain or decorated. Another feature relating to these dvaras is the projecting canopy above the cross beam. These canopies contain as many curves as there are in the padi below. The architraves above the dvāras are equally remarkable. In the bigger temples, like the triple shrine at Hanumakonda and the great temple at Palampeta and the main temple at Ghanapur, this portion found above the Antarala is like a frame with two makaras at the extremities with the upper edge cut into a number of creeper arches, with a dominating deity figure in the centre flanked by figures of minor deities or humans. The portion above the cross beam of the dvara of the Garbhagrha contains a row of miniature shrines or vimanas.

Minor Shrines

Another peculiar feature of these Kākatīya temples is the setting up of miniatūre shrines for minor deities on the vēdī located on the edges of the mantapa and above the adhistana. Such shrines are found in the great temple at Pālampēta and the main temple at Ghanapūr.

Subsidiary shrines

The major temples like those at Ghanapūr and Pālampēţa are surrounded by a cluster of minor shrines. There are several of these both inside and outside the compound of the great temple at Pālampēţa while at Ghanapūr eighteen of such shrines are located on the four sides of the main shrine.

Other features

There are some other features characteristic of the architectural style of the Kakatīya temples. Plank shelves in the walls of the Garbhagrha and finely carved canopies above the vedl containing the linga are features not found in the temples of other styles. Similar is the case with the moon stone found before the entrances of Antarālas and Garbhagrhas. The vidi on the edges of the mantapa with its outer side decorated with figure sculpture and miniature vimānas adds grandeur to the interior.

Thus the Kakatīya temples possess numerous new features and constitute a group by themselves.

APPENDIX



Location	Deity	Date	King	Kemarks
		A. TEMPLES WHO	A. TEMPLES WHOSE DATES ARE KNOWN.	wn.
1. Güdür, Warangal Dt.	Siva	1	Bēta I	Built by Viriyala Bēta. (Tel. Ins. Vol. I, M. No. 13).
 Hanumakonda, Warangal Dt. 	Beies'vara	S. 1018	Вета П	Built by the king. (Tel. Ins. Vol. II, Kakatiya Ins. No. 1).
3. Hanumakonda, Warangal Dt.	Varuņa	1	Вета П	Refers to the installation of the god. (Hyd. Arch. Ser. No. 13, part II, No. 5).
4. Inugurti.	Bhairava	1	Prola	Jalandhara Bhairava installed on a hill. (Tel. Ins. Vol I. No. 3).
5. Hanumakonda, Warangal Dt.	Rudrēšvara Vāsudēva and Survēšvara	S, 1084	Rudradéva	Triple shrine. (I.A. Vol. 21 p. 257).
6. Pillalamarri, Nalgoņda Dr.	1	S. 1107	Rudradēva	Built by Nama, son of Kēma. (Hyd. Arch. Ser. No. 13, Part II, No. 38).
7. Burugugadda, Mahaboobnagar Dt.	Göpinätha	1	Rudradeva	Installed with his consorts by Devakiputra- dasa (Kakatiya Sanchika - Appendix Ins. No. 28).

Location	Deity	Date	King	Remarks
8. Bekkallu.	Siva and Parvati.	1.	Gaņapati	Built by Gadadhara, a fuedatory. (Kakatīya Sanchika - Appendix Ins. No. 12).
9. Năgulapādu, Nalgoņģa Dt.	Nāmēšvara Aitēšvara and Kātēšvara	S. 1109	Gaņapati	Built by Recerla Katareddi (Hyd. Arch. Ser. No. 13) Part II No. 27.
 Jalālpur, Nalgoņda Dt. 	Kātēśvara Mārē≠vara.	S. 1124	Gaņapati	Built by Ceraku Bollyaya Reddi (Tel. Ins. Vol. II, K. I. No. 5).
 Kondiparti, Warangal Dt. 	Caundēšvara	S. 1125	Gaņapati	Built by the general Caunda of the Malyala family (Hyd. Arch. Ser. No. 13, Part II. No. 8).
 Pillalamarri, Nalgoņda Dt. 	Nāmēšvara	S. 1127	Gaņapati	Built by Nāmi Reddi. (Hyd. Arch. Ser. No. 13, Part II. No. 41).
Pillalamarri Nalgoņda Dt.	Erakēšvara	S. 1130	Gaņapati	Built by Erakasāni (Hyd. Arch. Ser. No. 13, Part II. No. 42).
Vādapalli, Nalgoņķa Dt.	Bradukēs'vara	S. 1133	Ganapati	Built by five brothers. Triple shrine (Hyd. Arch. Ser. No. 13, Part II. No. 49.)
 Palampēta, Warangal Dt. 	Rudrēsvara	S. 1136	Gaņapati	Built by Recerla Rudra, (Hyd. Arch. Ser. No. 3).

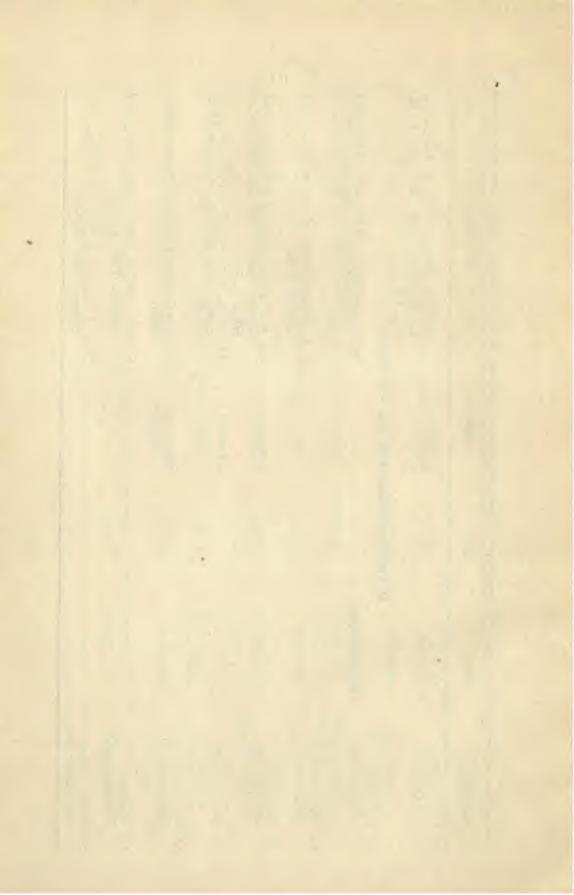
Location Deity Date King Remarks Warangal Dt. varadeva. Warangal Dt. varadeva. Warangal Dt. Salēšvara Salēšvara Salēšvara Salīšvara Anbēšvara Salīšvara Salīšvara Salīšvara Salīšvara Salīšvara Anbēšvara Salīšvara Salīšvara Salīšvara Salīšvara Salīšvara Salīšvara Anbēšvara Salīšvara Salīšvara Salīšvara Salīšvara Salīšvara Salīšvara Salīšvara Anbēšvara Salīšvara Salīšvara Salīšvara Salīšvara Salīšvara Anbēšvara Salīšvara Salīšavara Salīšavara Salīšavara Salīšavara Anbēšvara Salīšavara Salīšava					107				
Muppa-Viśvēś- S. 1135 varadeva. Salēšvara Ganapatēšvara Ganapatēšvara And Sakalēšvara Prasanna- vallabha Šiva, Kēsava and Prolēšvara. S. 1167 Mahādēvēšvara. S. 1167 Mahādēvēšvara and Annēšvara and Annēšvara and Vamkēšvara	Remarks	Built by Mahāsāmanta Mal Reddi (Tel. Ins. Vol. I. M. No. 9.	(Hyd. Arch. Ser. No. 13, Part II. No. 10).	Built by Devanapragada (Kakatiya Sanchika-Appendix, Ins. No. 27; Corp. Ins. Tel. K. 16)	Built by Kāta of the Malyāla family. (Hyd. Arch. Ser. No. 13, Part II. No. 9; Tel. Ins. Vol. I. No. 17).	Built by Malyala Gundaya, (Tel. Ins. Vol. II. K. I. No. 6; Corp. Tel. Ins. Mn. 47.)	Built in the name of the king's father (S.I.I. V-116).	Built by Mailamadevi. (Tel. Ins. Vol. II. K. No. 13).	Built by Nămadevapandita. (S.I.I. X. 334).
Muppa-Viśvēś- varadeva. Salēśvara Ganapatēšvara and Sakalēšvara Prasanna- vallabha Śiva, Kēśava and Prolēšvara. Mahādēvēšvara. Mallikēšvara and Annēšvara and Aitēšvara	King	Gaņapati	Gaņapati	Ganapati	Gaņapati	Gaņapati	Gaṇapati	Gaņapati	Gaņapati
Mupp varr Salēs/ Ganaj and S Prasa vallat Śiva, Prolei Mahā Mahā Annē Aitēs/	Date	S. 1135	S. 1150	S. 1156	S. 1162	S. 1167	S. 1167	S. 1172	S. 1173
Location Maturu, Warangal Dt. Pammi, Warangal Dt. Rondiparti, Warangal Dt. Kondiparti, Warangal Dt. Cajjavaram, L. Gajjavaram, Ratukuru, Ratukuru, Du. Du. Du. Du. L. Gajjavaram,	Deity	Muppa-Viśvēś- varadeva.	Salēšvara Ganapatēsvara and Sakalēšvara	Prasanna- vallabha	Siva, Kēsava and Prolēsvara.	Năgës'vara.	Mahādēvēs'vara.	Mallikēsvara Annēšvara and Aitēsvara	Vamkēšvara
	Location	16. Māṭuru, Warangal Dt.	 Maiţevāda, Warangal Dt. 	18. Pammi, Warangal Dt.	 Kondiparti, Warangal Dt. 	20. Voddemānu, Mahabubnagar Dt.	21. Gajjavaram,	22. Kaţukūru,	23. Durgi, Guntur Dt.

				108	100		#1
Remarks	Built by Damanamatya (S.I.I. X 337).	Built by Immadi Visvanatha Dandanāyaka (Tel. Ins. Vol. II. K. No. 7).	Built by Kālapanāyaka (S.I.I. VI. 602).	Built by Santa Sambhu. (S.I.I. X. 345).	Built by Devakiputra, brother of the king's pradhāni (J.A.H.R.S. V II-2)	(Corp. Ins. Tel. Km. No. 5).	Built by Visvsvara S iva with a matha and a satra (S.I.I, X. 395).
King	Gaņapati	Gaņapati	Gaņapati	Gaņapati	Rudradēva	Ganapati	Gaņapati
Date	S. 1173	S. 1175	S. 1176	S. 1176	S. 1180	S. 1180	S. 1183
Deity	Surēšvaradēva Bollēšvara	Allésvara and Chennakēšvara	Keśava	Tripurāntakes- vara	Cannagopinatha.	Gopinātha	Visvesvara
Location	24. Konațematkür, Kistna Dt.	25. JalaIpuram, Nalgonda Dt.	26. Inumella.	27. Tripurāntakam, Kurnool Dt.	28A. Būrugugadda.	28. Katukūr, Kammamet Dt.	29. Malkapuram, Guntur Dt.
	24.	25.	26.	27.	28A.	28. 1	29.]

	Location	Deity	Date	King	Remarks
30.	30. Muppavaram, Warangal Dt.	Rāmēšvara	1	Gaņapati	Built by Mallireddi of the Panta family (Hyd. Arch. Ser. No. 13, Part II. Nos. 13 and 25.
=	31. Nagundr, Karimnagar Dt.	Harēšvara Sakalēšvara and Gaņapēšvara	1	Gaņapati	Built by Mallisetti and Vennisetti. (Tel. Ins. Vol. I. M. No. 19).
2	32. Kondiparti, Warangal Dt.	Caundis'vara	S. 11	Gaṇapati	Built by the general Caunda. (Tel. Ins. Vol. I. No. 8).
60	33. Chinakanduk ūru , Warangal Dt.	ı	Vibhava	Ganapati	Triple shrine. (Tel. Ins. Vol. I. No. 27).
34.	op	Bhoganātha	Bhāva	Gaņapati	Built by Appasetti (Corp. Ins. Tel Km. I).
35.	35. Tsandavölu, Guntur Dt.	Paņdīšvara	1	Gaņapati	Built by Gonka and reinstalled by Jāyasēnā-pati. (S.I.I. VI. 214).
36.	36. Karempūdi, Guntur Dt.	Surēšvara	S. 1186	Rudrāmbā	Gopura built by a Karanam. (S.I.I. X 402).
37.	37. Durgi, Guntur Dt.	Gopinātha	S. 1191	Rudrāmbā	Built by Karanamu Nāmaya. (S.I.I. X 422).

1	Location	Deity	Date	King	Remarks
ni.	38. Peddaganjām, Guntur Dt.	Pinnëšvara	S. 1192	Rudramba	Built by a setti. (S.I.I. X. 427).
39.	Alungadapa, Nalgoņda Dt.	Varada- Gopinatha	S. 1196	Rudrāmadēvī	Built by four individuals, (Corp. Tel. Ins. No. 2).
04	Būdapūr, Mahaboobnagar Dr.	Caundēšvara	S. 1198	Rudrāmbā	Built by Samanta Poti Nayaka, (Hyd. Arch. Ser. No. 13, Part II, No. 50.
	41. Rāvipādu, Guntur Dt.	Surēs/vara	S. 1199	Rudramba	Built by Samanta Poti Nayaka. (S.LI. X. 442.
45.	Umāmahēs'varam, Mahaboobnagar Dt.	1	S. 1202	Rudrāmbā	Five temples built by Karanamu Rāmaya and his family, (Corp., Tel. Ins. Mn. 41).
25	43. Pedakallepalli, Krishana Dt.	Nagēšvara	S. 1214	Pratāparudra	Built by Somasítvācārya. (S.I.I. VI. 81).
2	44. Pinnali, Guntur Dt.	Bhimanatha	S. 1214	Rudrāmbā	Built by a Nayaka. (S.I.I. X. 472).
1.2	45. Motupalli, Guntur Dt.	Göpinåtha	S, 1244	Pratsparudra	Built by Dharmaramisetti. S.I.I. X. 532.

T	W.	ya 27,	11 pis		aile ad.	ion	plo	DW0
Remarks	Reinstitution of linga after its destruction by Allauddin. (Tel. Ins. Vol. I. M. No. 11).	Has an inscription of the time of Kakatiya Prataparudra. (Hyd. Arch. Rep. 1926-27, p. 6).	1 mile South-west of the village. (Ibid 1926-27, P. 6.)	On the Hanumakonda - Palampeta road between the 17th and 18th mile stones	Two miles in the interior from the 5th mile stone on the Hyderabad-Siddipet Road. (Ibid).	24 miles from the Peddapalli Railway Station (Ibid).	6 miles east of Karimnagar. Many old temples. (Ibid 1927-28).	Near Ramagundam Railway Station, two temples (Ibid 1927-28).
King	Kapayañayaka DATES ARE NOT	,		2 temples	2 temples	Numerous		
Date	S. 17 Kapayañayaka Reinst by Dy N.							
Deity	Erakēšvara B.	Chāyāsomēšvara	Ĭ	1	Ī	ì	1	1
Location	Pillalamarri, Nalgoņda Dt.	47. Panagallu, Nalgoņda Dt.	Nāgulapādu, Nalgoņda Dt.	49. Katachpur, Warangal Dt.	50. Kondapalem,	51. Manthani, Karimnagar Dt.	52. Nagunür, Karimnaear Dt.	53. Peddampēja, Karimnagar Dt.
	46. 1	47.	48. 1	49.	50.	51.	52.	53





SHOPP AND PROPERTY.

1 Pl. I



1. Triple shrine, Hanumakonda—front view.

Courtesy, Arch. Sur. Ind]



2. Triple shrine, Hanumakonda—side view. Courtesy, Arch. Sur. Ind.]



1. Triple shrine, Hanumakonda-Porch.



2. Triple shrine, Hanumakonda-Sūrya shrine.

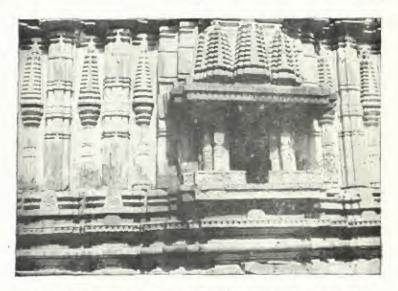
3 Pl. III



1. Triple shrine, Hanumakonda-miniature shrine in wall.



2. Triple shrine, Hanumakonda-miniature Vimanas on pilasters



1. Miniature shrine, Vāsudēvēśvara-Hanumakonda.



2. Vișnu on pillar, Văsudēvēśvara—Hanumakonda.

5 Pl. V



 Triple shrine, Hanumakonda-architrave above antarāļa, Vāsudēvēs/vara.



1. Triple shrine, Hanumakonda-Rudreśvara shrine.



1. Triple shrine, Hanumakonda-Wall of Rudres'vara shrine.



2. Triple shrine, Hanumakonda-Pillar in mantapa.

Pl. VII



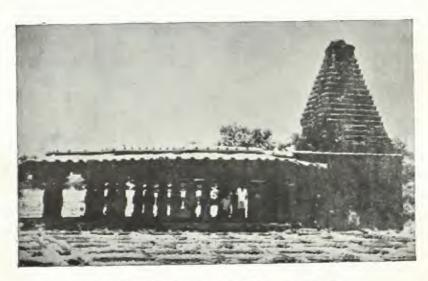
1. Triple shrine, Hanumakonda—Nandi. Courtesy, Arch. Sur. Ind.]



2. Pillared mantapa before Triple shrine—Hanumakonda. Courtesy, Arch. Sur. Ind.]



1. Stone wall with steps-Warangal fort.



2. Vīrabhadra temple-Warangal fort.



1. Old excavated site-Warangal fort.



2. Tōraṇa-Warangal fort.



 Two toranas—Warangal fort. Courtesy, Arch. Sur. Ind.]



2. Slab with miniature shrines-Warangal.



1. Pillar capital-Warangal fort.



Corner piece—Warangal fort.



2. Sculptured slab-Warangal fort.



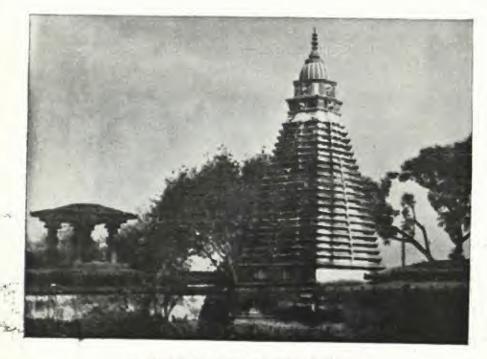
1. Sculptured slab-Warangal fort.



2. Elephant frieze-Warangal fort.



Scuptured slab-Warangal fort



2. Svayambhū temple-Warangal fort



1. Ekaśilā, distant view-Warangal fort.



2. Ēkaśilā, closer view—Warangal fort.



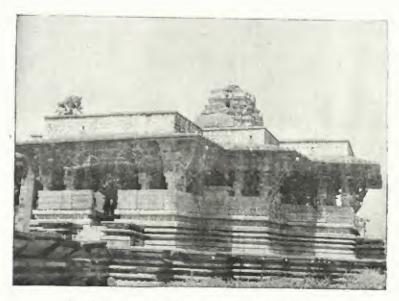
1. Dēvī shrine-Warangal fort.



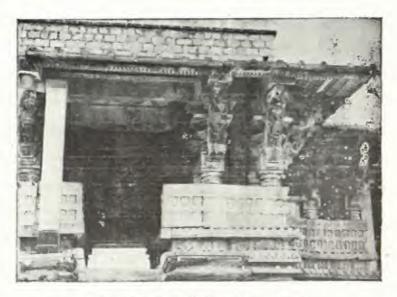
2. Jangamēśvara temple-Warangal fort.



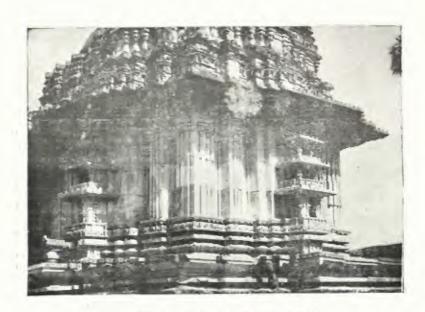
1. Great temple, Pālampēṭa—Side view. Courtesy, Arch. Sur. Ind.]



2. Great temple, Pālampēṭa-Front view.



1. Great temple, Pālampēţa, -porch.



2. Great temple, Pålampēța-walls.



Great temple, P\u00e5lamp\u00e5ta
 —Bracket figures.



 Great temple, Pālampēṭa— Bracket figure.
 Courtesy, Arch. Sur. Ind.]



 Great temple, Pālampēţa— Bracket figure.

Courtesy, Arch. Sur. Ind.]



 Great temple, Pălampēţa— Bracket figure.

Courtesy, Arch. Sur. Ind.]

21 Pl. XX



1. Great temple, Pālampēṭa—Bracket figure.

Courtesy, Arch. Sur. Ind.]



 Great temple, Pålampëţa— Sculpture in porch.



Great temple, Pălampēţa—
 Sculpture in porch.



Great temple, Pālampēţa—Sculpture in porch.



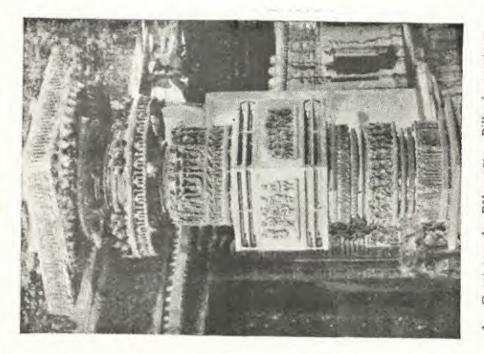
 Great temple, Pālampēţa— Sculpture in porch.



 Great Temple, Pālampēţa— Sculpture in Porch.



 Great temple, Pālampēţa— Sculpture in porch.



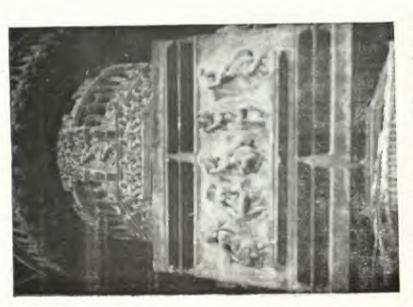
Great temple, Pālampēṭa—Pillar in maṇṭapa.
 Courtesy, Arch. Sur. Ind.]



mantapa pillar.
Courtesy, Arch. Sur. Ind.]



2. Great temple, Palampēta-Pillar sculptures.



d. Great temple, Palampeta-Pillar sculptures.



1. Great temple, Palampēța-Pillar sculptures



2. Great temple, Pālampēṭa-Pillar sculptures.



1. Great temple, Pālampēţa-Pillar sculptures



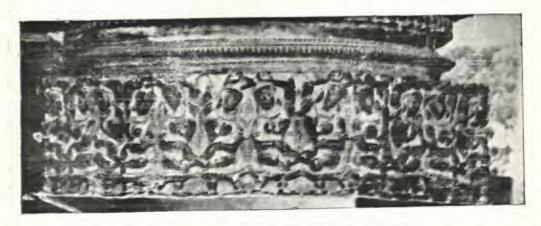
2. Great temple, Palampeța-Pillar sculptures.



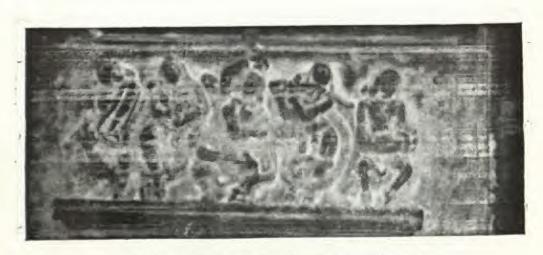
1. Great temple, Pālampēţa—Pillar sculptures.



2. Great temple, Pălampēța-Pillar sculptures.



1. Great temple, Palampeța-Pillar sculptures.



2. Great temple, Pālampēța-Pillar sculptures.



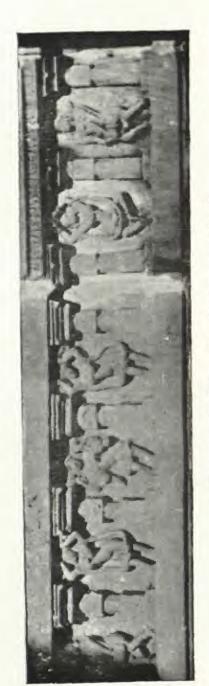
1. Great temple, Palampeța-underside of manțapa ceiling.



2. Great temple, Palampeța-underside of ceiling.



I. Great temple, Pålampēṭa-Sculptures on band.



2. Great temple, Palampeta-Sculptures on band,



1. Great temple, Palampeta-Sculptures on band.



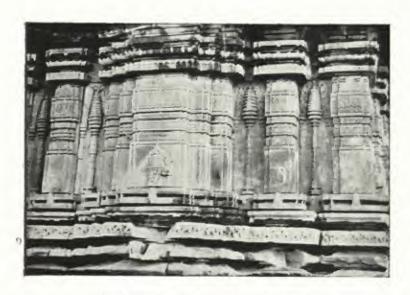
2. Great temple, Pålampēţa-Sculptures on band.



1. Main temple, Ghanapūr-front view.



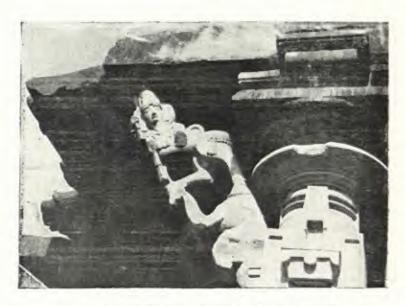
2. Main temple, Ghanapur-Antarala entrance.



1. Main temple, Ghanapūr-Wall.



2. Main temple, Ghanapur-Wall.



1. Main Temple, Ghanapūr-Pillar bracket.



2. Group of temples-Ghanapur.



1. Group of temples-Ghanapūr.



2. Shrine with three porches-Ghanapūr.



1. Group of shrines-Ghanapur.



2. Shrine-Ghanapur.



1. Triple shrine, Panagal-front view.



2. Triple shrine, Panagal-Back view.



1. Erakes/vara temple, Pillalamarri-front view.



2. Eraksvara temple, Pillalamarri-view of porch.



1. Nāmēśvara temple, Pillalamarri.



2. Triple shrine, Pillalamarri.



1. Erakēśvara temple, Pillalamarri-full view.



2. Erakëśyara temple, Pillalamarri-side view.





Central Archaeological Library, NEW DELHI. 44412.

Call No. 726. 14509545/Rac.

Author-Rao, M.R. Title- Select Kakatiya

"A book that is shut is but a block"

GOVT. OF INDIA
Department of Archaeology
NEW DELHI.

Please help us to keep the book clean and moving.

5. 8., 148. N. CELHI.